

# THE CLASSICAL WORLD

Formerly THE CLASSICAL WEEKLY

PUBLISHED BY THE CLASSICAL ASSOCIATION OF THE ATLANTIC STATES

VOL. 54, NO. 4

JANUARY 1961

WHOLE No. 1256

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### WASHINGTON CONFERENCE ON REVISION OF N. D. E. A.

AMERICAN CLASSICAL LEAGUE  
AMERICAN PHILOLOGICAL ASSOCIATION

December 12, 1960

In the Conference Room of the United States Commissioner of Education in Washington, D.C., a meeting was held on Wednesday, December 7, 1960, to discuss recommendations of the American Classical League and the American Philological Association looking toward the revision of the National Defense Education Act. These recommendations have as their purpose the inclusion of the humanities in general and of the classical languages in particular in those sections of the Act (Titles III and VI) which are now confined to mathematics, the sciences, and modern foreign languages. Present were the Commissioner of Education himself, Dr. Lawrence G. Derthick; Dr. Ralph C. M. Flynt, Assistant Commissioner in charge of legislative services for the Office of Education; Dr. Chester L. Neudling, Specialist for the Humanities, Office of Education; Mr. Charles W. Radcliffe, who is Dr. Flynt's assistant; Dr. Gordon B. Turner, Executive Associate of the American Council of Learned Societies; Dean John F. Latimer, President of the American Classical League, and Dean Harry L. Levy, Secretary-Treasurer of the American Philological Association.

The government officials expressed deep interest in the points of view put forth by the ACL and APA representatives, and emphasized their willingness to consider specific proposals. A letter embodying the recently adopted joint statement of the two societies, and presenting specific suggestions for amending the Act, has already been sent to the Commissioner.

The entire matter will soon be in the hands of the two houses of Congress, and it is here that the aid of every classicist is needed. Personal contact with your own Senators and Representatives, if you have access to them, is best. Next best is a personal letter to the two Senators from your home state, and to the Representative from your own congressional district. The letter should be written, of course, in your own words, and should make it quite clear that you are the legislator's constituent. Some of the points that we suggest you make, either orally or in writing, are these:

(1) The present Act is heavily overbalanced in

The importance of the Washington conference for the future of classical studies in this country seems obvious, and we trust that readers will by all means act upon the recommendations advanced. Developments will be reported as received.—Ed.

favor of the sciences and modern foreign languages; if continued in its present form, it will result in a lop-sided educational program, especially in view of the additional support given to the sciences by the National Science Foundation and by federal and private industrial research programs. What is needed is a redressing of balance by strong NDEA support for the humanities.

(2) Latin and Greek are the prime instruments for attaining a first-hand knowledge of some of the most important documents in our humanistic tradition.

(3) The classical languages provide a valuable introduction to general language study. Latin in particular is a sound basis for a full and sensitive understanding of various modern foreign languages, especially the Romance tongues which are Latin's direct descendants.

Local and regional classical associations can help by adopting as soon as possible resolutions embodying ideas similar to those expressed above, and by sending these resolutions to the Senators and Representatives of the areas covered by their memberships. Parents' groups and student associations such as the Junior Classical League and Eta Sigma Phi can do their part. More important, however, than the resolutions of organizations are the individual letters from all concerned—classicists, parents, and students—which have been recommended above.

When specific legislation has been introduced, the representatives of ACL and APA will let the classical community know which specific bill or bills they urge them to support, or what amendments they suggest that they ask for.

The fate of classical studies in the United States for the next several decades may well be decided by the degree to which classicists throughout the nation support the two national societies' efforts to have the NDEA revised to provide properly for humanistic and classical education.

(signed) John F. Latimer, President  
American Classical League

(signed) Harry L. Levy, Secretary-Treasurer  
American Philological Association

Inquiries concerning the foregoing may be addressed to either of the following:

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## COLLEGE CLASSICAL DEPARTMENTS C.A.A.S. STATES

Although 85% or more of the expected returns to our questionnaire of early December were received in good season, a scattering were evidently victims of the dislocations, climatological and otherwise, of the past month; for this and other reasons, including the sacrosanct *Feriae Typothetarum* (*alias* *Saturnalia*), it was deemed best to postpone the first installment (rosters of classical faculties) of this feature to the February issue.

Our sincere thanks to all chairmen who submitted their material so promptly, and friendly exhortation to others to respond as quickly as possible to our follow-ups currently in the mails.

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*The Classical World*, formerly *The Classical Weekly*, is published monthly from October to June. Owner and Publisher, The Classical Association of the Atlantic States. Place of Publication, Fordham University, 441 East Fordham Road, New York 58, N.Y.

General subscription price, \$3.75 per volume in Western Hemisphere; elsewhere \$4.25. Price to members of C.A.A.S. \$3.25. All subscriptions run by the volume. Single numbers, to subscribers, 40 cents, to others, 60 cents prepaid (otherwise 60 cents and 80 cents). If affidavit to invoice is required, 60 cents must be added to subscription price. For residents of New York, New Jersey, Pennsylvania, Delaware, Maryland, and the District of Columbia, subscription to *The Classical World* (or, alternatively, to *The Classical Journal*) is included in membership fee of C.A.A.S.; members may also take *Classical Outlook*, *Classical Journal*, *Classical Philology*, and *Classical Bulletin* at special combination prices available from Prof. Joseph A. Maurer, Sec.-Treas., C.A.A.S., Lehigh University, Bethlehem, Pa.

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## RECENT SCHOLARSHIP ON SENECA'S

## PROSE WORKS, 1940-1957

## ADDENDA, 1957-1958

(See CW 54 [1960-61] 13-18, 37-48, 70f.)

## I. EDITIONS

Buecheler, F., and W. Heraeus. *Petronii Satirae* (Berlin 1958). Reprint of this standard critical edition (1922<sup>6</sup>) of Petronius together with Seneca's *Apocolocyntosis*, the fragments of Varro's *Menippean Satire*, and other satiric fragments.

Germani, A. *Epistole morali a Lucilio, libro III* (Milan 1958). Most useful, exegetical edition of Book III of the *Epistulae Morales* (Letters 22-29).

Lang, A. T. *Vom wahren Leben* (Gütersloh 1958). German translation, with introduction.

## II. TEXTUAL CRITICISM

Bickel, E. "Critica in Senecae Epistulas. Archetypi menda in libro I tolluntur," *RhM* 100 (1957) 348-357. Critical notes on *Ep.* 4.3, 9; 5.4; 10.1; 11.1 sqq.; 13.7.

———. "Die beiden Villenstrassen in Baiae, die am Berghang und die am Strand," *RhM* 101 (1958) 287f. In *Ep.* 51.11-12, read in *ima ripa* rather than *inimica*; cf. *Pliny Ep.* 9.7.2.

Prato, C. "Sen., *Apoc.* 3.1," *SIFC* 30 (1958) 125. P. presents and rejects the emendations of various scholars regarding this passage. He suggests *nequiquam tam diu cruciatus esset*.

Préchac, F. "Notulae Vaticanae sur le *De Clementia* de Sénèque, II," *MEFR* 70 (1958) 129-148.\*

Stégen, G. "Notes de lecture," *Latomus* 17 (1958) 737. Critical and explanatory notes on *Ep.* 67.14 and *De Ira* 3.13.1.

Westman, R. "Textkritisches zu Senecas Dialogen," *Arctos*, n. s., 2 (1958) (Mélanges Sundwall) 208-216. Notes on *De Prov.* 6.7; *Ad Marc.* 9.4; 19.3; *De Vita Beata* 6.1; 27.5; *De Otio* 8.1.

## III. BOOKS

Coccia, M. *I problemi del De Ira di Seneca alla luce dell'analisi stilistica* (Rome 1958) 155 pp.\*

Hadas, M. *The Stoic Philosophy of Seneca* (New York 1958) 261 pp. An Anchor paperback original (A-148), this volume contains a 26-page introduction, followed by an English translation of selected Essays and Letters. Hadas' introduction attempts to acquaint the modern (and alienated, so-called) reader with the philosopher by

giving a brief account of his life and works, explaining his significance as moralist and thinker, and examining his prose style. Normally accurate and informative, and recognizing Seneca's important place in permanent letters, this introduction nevertheless at times proffers debatable conclusions; for example, questioning the philosopher's general "fortitude," viewing him largely in terms of "clinical morbidity." Moreover, Hadas tends to overstress oriental, Judeo-Christian influences then prevalent and the philosopher's connection with the Elizabethans, while tending to overlook any continuity in the Greco-Roman tradition. The translated selections are pertinent, covering the central themes in Senecan thought. The translation itself, for the most part clear and sensible, is somewhat wordy; it fails to capture an English equivalent of the Senecan style — its play on words, its terseness and heavy integration, its recurrence of zestful metaphor, and balanced sentence structure. A valuable, popular work for the reader restricted to English.

## IV. ARTICLES

Bacci, A. "Nova et Vetera," *Latinitas* 6 (1958) 83-92. B. applies to Seneca Tertullian's doctrine of the *anima naturaliter christiana* and illustrates this belief by quoting various passages from the *Epistulae Morales*.

Carney, T. F. "The Meaning of *Lusorius* at Seneca *Epist.* 80, 2," *Mnemosyne*, 4th s., 11 (1958) 343f. The author presents his interpretation of the phrase "spectaculum non fidele et lusorium" which Seneca employs in reference to a *sphaeromachia*. According to Carney, *lusorium*

In Forthcoming Issues . . .

February . . .

S. Lieberman, College Classical Departments, 1960-61 (see page 110)

Colleges and Universities in CAAS states

Summer Workshops and Foreign Travel, 1961

March: Studies on the Ancient Theater

April: Studies in Later Latin

May: Textbooks in Latin and Greek, 1961 (10th) List

June: Classical Periodicals and Reference Works

In each issue: Reviews, Notes and News, "In the Journals," "Classics Makes the News," "In the Entertainment World," Books Received.

here has its regular meaning 'not in earnest.' This meaning complements *non fidele* 'not genuine.' Both adjectives aptly describe the *sphaeromachia*, which was not genuine, because it was prearranged and, therefore, not fought in earnest.

Grimal, P. "La place des Lettres à Lucilius dans l'oeuvre de Sénèque," *IL* 10 (1958) 197-204.\*

Pozzo, G. M. "Il problema morale in Seneca e in Marco Aurelio," *GM* 12 (1957) 729-734. In this concise, though compact article, the author admirably presents the essentials of the moral doctrine of Seneca and Marcus Aurelius.

Richter, W. "Seneca und die Sklaven," *Gymnasium* 65 (1958) 196-218.\*

Wagenwoort, H. "Quid significet Apocolocyntosis," *Mnemosyne*, 4th s., 11 (1958) 340-342. More on the dispute concerning the meaning of the title.

ALFRED UNIVERSITY

ANNA LYDIA MOTTO

Ed. note: Two articles in Dr. Motto's original copy were inadvertently omitted in the November issue:

At p. 48, col. 2, please add:

Alexander, W. H. "Post-War Effort in Seneca," *CW* 36 (1942-43) 152-154. Suggestions for study and investigation.

At p. 70, col. 1:

Heller, J. L. "Seneca in the Middle Ages," *ibid.* 151f. The treatise *De Quattuor Virtutibus Cardinalibus* and the collection of proverbs entitled *Senecae Proverbia* or *Senecae Sententiae*, ascribed to Seneca in many manuscripts and early printed editions, hold the claim of being called Seneca's most popular work in the Middle Ages.

## TERENCE\*

### Life

Publius Terentius Afer, born in Carthage, came to Rome as a slave of the senator Terentius Lucanus, who soon afterwards gave him his freedom. He wrote six comedies, of which the *Hecyra* was the least successful, while the *Eunuchus* was the most popular. He was soon accused of receiving help from several persons of the Roman nobility in the composition of his comedies; he defended himself against these accusations with the weakest of arguments, thereby seemingly confirming the charges. When he

had written his sixth comedy he left Rome both in reaction to the attacks of his enemies and for the purpose of investigating the places described in his comedies. He was never seen or heard from again. He was survived by a daughter who later married a Roman equestrian owning twenty acres of gardens on the Appian way.

Such is the sparse, but attestable, information found in the *Vita Terenti* written by Suetonius and prefixed by Donatus to his commentary on Terence. Much more could be conjectured but would have to remain uncertain. For instance, the year of Terence's birth is uncertain. According to the *Vita*, the poet would have been twenty-four or twenty-five when he left Rome (*nondum quintum atque vicesimum egressus annum*). If this is true, he would have produced his last comedy in 160 and would have died in the following year during the consulship of Cornelius Dolabella and Fulvius Nobilior (in the *Chronicon* of St. Jerome, however, the date of his death is established as 158). He would thus have been born in 184 and would have written his first comedy at the age of eighteen or nineteen. This did not seem to be possible even among the ancients; it seems to scholars that the age of the poet was changed to make him appear equal to Scipio and Laelius. Fenestella, however, observes that Terence was older than either of these two supposed patrons. Nevertheless it is indisputable that Terence was so young when he began to produce his plays; confirmation is found not only in the *Vita*, but also in the prologues to his comedies (*Htm.*, pr. 23; *Eun.*, pr. 43). It has been suggested to emend *vigesimum* to *trigesimum* — an example of an error of this nature seems to exist in the *Vita*, where we read, par. 90, that Terence translated, practically in one year, 108 comedies of Menander: *cum C et VIII fabulis conversis a Menandro*; according to Ritschl, the number *CVIII* is nothing other than a double copying of the preposition *CVM* — and thereby establish the year of Terence's birth at 194.

There are many other uncertain points presented in the *Vita*. For example, (1) it was once believed that *Afer*, found immediately in the beginning of the *Vita* (*P. Terentius Afer, Carthagine natus*), would seem to indicate the Lybian origin of the poet, that is, that, despite the fact that Terence was born at Carthage, he was not a *Poenus* but belonged rather to the people of Numidia or to the Getuli, distinguished from the Carthaginians by the term *Afri*. Today, however, it is believed that Suetonius, in writing *Afer* after the name, wished only to indicate that Terence was born in Africa. The form-

\* See Bibliography, *infra* p. 121f. — Some of the following material will appear in my forthcoming article on Terence in *Enciclopedia dello Spettacolo* (Rome: Casa Editrice Le Maschere, 1954- ).

Prof. Prete's is the 29th, Prof. Motto's (*CW* 54 [1960-61] 13-18, 37-48, 70f., and *supra*) the 28th, in the *CW* series. A list of earlier articles appears on p. 113. — Ed.

er distinction is valid only for the Augustan Age. (2) As is the case with many other biographies, the *Vita Terenti* contains episodes which are clearly products of the imagination. There is the story that Terence as a youth was invited by Caecilius to read him his first comedy. Although there is a chronological problem involved (Caecilius died in 168 and Terence produced the *Andria* in 166), critics are disposed today to credit this story with historical value. (3) The story in Porcius, that Terence sought the *lasciviam nobilium* and that the nobles, in turn, liked him *ob florem aetatis suae*, seems to have no other than romantic value, since the more probable case was that Terence, on account of his youth, sought the favor of the nobles to make himself secure in his artistic career and, to this end, perhaps himself circulated the rumor that they had helped him in the composition of his comedies. This rumor, against which the poet made no appreciable defense, was enhanced and used against him through the malevolence of his enemies; references to it are found even in Cicero (*Att.* 7.3.10) and Quintilian (10.1.99). Santra, an author and contemporary of Cornelius Nepos, notes that Terence could not have been helped by Scipio and Laelius, who were only *adulescentuli* at that time, but possibly by Sulpicius Gallus, Fabius Labeo, M. Popilius, persons notable in literature as well as in politics. Perhaps the charge against Terence in this matter was exaggerated more in later times than the real occasion warranted, especially since the poet himself speaks of it more than once in his prologues and only defends himself weakly. (4) Many scholars include Terence in the membership of the Scipionic circle, and the fact that two of his comedies (the *Hecyra* and the *Adelphoe*) were produced on the occasion of the *ludi funebres* of L. Aemilius Paulus (arranged by his two sons, Scipio Aemilianus and Fabius Maximus Aemilianus) would seem to bear out such an opinion. I think, however, that such a conclusion should be made very cautiously. It is true that Terence was familiar with the Hellenistic circles that must have existed in Rome during this period when Greek culture was beginning to infiltrate the Roman world, but it is somewhat presumptuous, I believe, to speak of Terence in relation to the Scipionic circle, which at that time had hardly been formed, and which developed fully only later with the arrival of Panaetius of Rhodes. (5) The *Vita* is indefinite also as to the place of Terence's death. Volcacius writes only that Terence once boarded a ship bound for Greece, and then disappeared nevermore to return; Casconius, on the other

## EARLIER CW SURVEY ARTICLES

- E. H. Haight, "Notes on Recent Publications about the Ancient Novel," CW 46 (1952-53) 233-237.
- G. M. Kirkwood, "A Survey of Recent Publications Concerning Classical Greek Lyric Poetry," CW 47 (1953-54) 33-42, 49-54.
- W. Allen, Jr., "A Survey of Selected Ciceronian Bibliography, 1939-1953," CW 47 (1953-54) 129-139.
- P. MacKendrick, "Herodotus: The Making of a World Historian," CW 47 (1953-54) 145-152.
- E. L. Minar, Jr., "A Survey of Recent Work in Pre-Socratic Philosophy," CW 47 (1953-54) 161-170, 177-182.
- A. K. Michels, "Early Roman Religion, 1945-1952," CW 48 (1954-55) 25-35, 41-45.
- G. F. Else, "A Survey of Work on Aristotle's Poetics, 1940-1954," CW 48 (1954-55) 73-82.
- C. W. Mendell, "Tacitus: Literature 1948-1953," CW 48 (1954-55) 121-125.
- A. G. McKay, "A Survey of Recent Work on Aeschylus," CW 48 (1954-55) 145-150, 153-159.
- P. De Lacy, "Some Recent Publications on Epicurus and Epicureanism," CW 48 (1954-55) 169-177.
- F. M. Combellack, "Contemporary Homeric Scholarship: Sound or Fury?," CW 49 (1955-56) 17-26, 29-44, 45-55.
- H. W. Miller, "A Survey of Recent Euripidean Scholarship, 1940-1954," CW 49 (1955-56) 81-92.
- C. T. Murphy, "A Survey of Recent Work on Aristophanes and Old Comedy," CW 49 (1955-56) 201-211.
- W. S. Anderson, "Recent Work in Roman Satire (1937-55)," CW 50 (1956-57) 33-40.
- F. M. Wassermann, "Thucydidean Scholarship, 1942-1956," CW 50 (1956-57) 65-70, 89-101.
- H. C. Schnur, "Recent Petronian Scholarship," CW 50 (1956-57) 133-136, 141-143.
- G. M. Kirkwood, "A Review of Recent Sophoclean Studies (1945-1956)," CW 50 (1956-57) 157-172.
- T. G. Rosenmeyer, "Platonic Scholarship, 1945-1955," CW 50 (1956-57) 173-182, 185-196, 197-201, 209-211.
- S. E. Smethurst, "Cicero's Rhetorical and Philosophical Works: A Bibliographical Survey," CW 51 (1957-58) 1-4, 24, 32-41.
- H. S. Long, "A Bibliographical Survey of Recent Work on Aristotle (1945- )," CW 51 (1957-58) 47-51, 57-60, 69-76, 96-98, 117-119, 160-162, 167f., 193f., 204-209.
- G. E. Duckworth, "Recent Work on Vergil (1940-1956)," CW 51 (1957-58) 89-92, 116f., 123-128, 151-159, 185-193, 228-235.
- P. De Lacy, "Some Recent Publications on Hellenistic Philosophy (1937-1957)," CW 52 (1958-59) 8-15, 25-27, 37-39, 57.
- C. S. Rayment, "A Current Survey of Ancient Rhetoric," CW 52 (1958-59) 75-91, 276 n.
- R. J. Getty, "Recent Work on Horace (1945-1957)," CW 52 (1958-59) 167-188, 246f.
- K. Gries, "Livian Scholarship since 1940," CW 53 (1959-60) 33-40, 69-80.
- H. J. Leon, "A Quarter Century of Catullan Scholarship," CW 53 (1959-60) 104-113, 141-148, 173-180.
- J. T. McDonough, "A Bibliography of 'The New Menander'," CW 53 (1959-60) 277-280, 296-298.

hand, tells us that he died at sea while returning from Greece, with a rich store of the comedies of Menander which he had translated, while still others relate of his death at Stymphalus, in Arcadia, or at Leucadia, an island of Acarnania. Ausonius (*Epist.* 13.16; p. 244 Peiper) seems to have no doubt that Arcadia was the place of Terence's death (*Protulit in scaenam quot dramata fabellarum/Arcadiae medio qui iacet in gremio*).

Some likenesses of Terence have come down to us in the manuscripts. These, however, have no authenticity.

#### *Didascaliae and Prologues*

A. One of the most difficult problems in the study of Terence is that of the chronology of his comedies; this arises from the conflicting testimony which we have in the *didascaliae*, on the one hand, and in the prologues, on the other. Scholars are of two opinions: some credit the evidence furnished by the *didascaliae* and follow their testimony even if it has, in some instances, to be corrected or at least explained; others, however, have a strong argument in that the prologues are the work of the poet himself, and they seek to establish a chronology following the dates which we may glean from the internal evidence of the prologues. The traditional chronology — that is, the one which has been established according to the *didascaliae* — is as follows: 166 *Andria* (at the *Ludi Megalenses*); 165 *Hecyra* (*Ludi Megalenses*); 163 *Heautontimorumenos* (*Ludi Megalenses*); 161 *Eunuchus* (*Ludi Megalenses*), *Phormio* (*Ludi Romani*); 160 *Adelphoe* and *Hecyra* (*Ludi funebres* of Aemilius Paulus; *Hecyra* produced for the second time), *Hecyra* (third production, probably at the *Ludi Romani*). This chronology seems to conflict with the testimony of the prologue of the *Andria*, which, from the manner of its introduction, seems to indicate that at least one production of a comedy had taken place (*poeta cum primum animum ad scribendum adpulit*). On the other hand, the priority of the *Andria* is affirmed not only by the *didascalia* (reconstructed in this case from the commentary of Donatus), but also by the *Vita* (*scripsit comoedias sex; ex quibus primam Andriam*). Moreover, it has been noted that the *didascaliae* contain the succession of the comedies followed by the Bembin MS (*And., Eun., Htm., Phor., Hec., Adelph.*). The testimony of the *didascaliae* is the same in the Callipian MSS, which, however, distribute them differently. Though it is thought that the Bembin follows a chronological order, this does not seem probable to me. The *Andria* must have been produced twice, the first

production being unsuccessful, for the prologue which we have today is that of a later performance, the first prologue having been lost. Another point of contention among scholars is found in the testimony concerning the *Eunuchus*, in connection with which Suetonius writes in his *Vita*: *Bis dies acta est*, a strange statement, which must be translated as "twice a day." (Ritschl proposes *deinceps* instead of *die*, or else *eodem die*; I would read *eo die* and translate "it was produced twice in that day." Other scholars have preferred to eliminate *die*, perhaps in respect to the testimony of Donatus, praef. 266 W., even though it is somewhat indefinite: *acta est tanto successu . . . ut rursus esset vendita et ageretur iterum pro nova . . .*, a mention of a second performance which did not, however, necessarily have to be on the same day).

B. When the traditional chronology (that is, the chronology which follows the order as given in the *didascaliae*) is critically examined there arise extremely varied hypotheses. Since the prologue of the *Andria* implies previous unsuccessful performances of Terence's comedies, Gestri maintains that the *Hecyra* had begun the series of performances, which would then have followed the following order: *Hecyra* (first, second, and third performances), *Andria*, *Phormio*, *Eunuchus*, *Heautontimorumenos*, and *Adelphoe*. Once the traditional chronology had been put in doubt by the studies of Gestri, other solutions naturally arose: *And.* (first performance) 166; *Hec.* (first performance) 165; *Hec.* (second and third performances) 165-3; *And.* (second performance) 163; *Phor.* 163; *Htm.* 163; *Eun.* 161; *Phor.* (second performance), *Hec.* (fourth performance), *Adelph.*, *Hec.* (fifth performance) 161.

To the above studies there has arisen a rather vigorous reaction on the part of philologists who have come to the defense of the traditional chronology which, undoubtedly, offers points worthy of consideration. A succession has been proposed such as the following: *And.*, *Eun.*, *Hec.* (1), *Htm.*, *Phor.*, *Hec.* (2), *Hec.* (3), *Adelph.* Nevertheless, the results of Gestri have not been unconditionally accepted today, though he has directed the attention of scholars to the prologues whereas before they had studied only the *didascaliae*. Mattingly underlines the importance of the prologues in a Terentian chronology, but he also remarks that a chronology so resulting would have to be other than that of Gestri; the *Andria* would be, in his opinion, the oldest comedy, the *Adelphoe* would have followed the *Heautontimorumenos*, and the three performances of the *Hecyra* would have followed the

latter. I do not believe that a definite solution to this problem has yet been found; it is a matter of reconciling the differences of the dates of the *didascaliae* with those of the prologues, which will not be an easy task. But before leaving this subject, I should like to note that, in my opinion, it is impossible that the *Hecyra* was the first comedy of Terence, and, as such, enjoyed three consecutive performances. It is also improbable that it enjoyed three consecutive performances even as a later play since we know that its first performances had been unsuccessful. It is not likely that Terence would have attempted to perform it again before recovering from the unfortunate reaction to it. In summation, I may say that the traditional chronology should be, at least partially, accepted, and particularly that the *Andria* would have been the first comedy of Terence to be performed. So far, however, no solution which has been proposed for this problem of chronology has been without some questionable points.

C. The prologue, originally, served as a synopsis of the action of the comedy. Terence himself refers to this traditional usage (*And.* 5-6: *in prologis scribundis operam abutitur/non qui argumentum narret*). Plautus observed this usage but with some liberty. Terence, however, broke from this tradition to introduce a personal and polemic declaration, and so ordered the initial dialogue as to serve as an exposition of the comedy's content.

I. He reserved the prologue to answer the accusations of his opponents, who, first of all, accused him of *contaminare* (*And.* 16: *id isti vituperant factum atque in eo disputant/contaminare non decere fabulas*). He was also accused of plagiarism, of which he, rather significantly, made only a simple mention. According to this accusation, his comedies would have been composed by others, who, by reason of their position, would not or could not, appear as their author or authors. Finally, he was accused of *tenuis oratio* and of *scriptura levis* (*Phorm.* 4-5). The accusation of *contaminatio* must have been made against Terence with some insistence since the poet mentions it more than once (*And.* 15-16; *Htm.* 16-18); he defends himself by citing the example of great writers (Naevius, Plautus, Ennius) who had used the same method. For more than two centuries scholars were in doubt as to the meaning of the term *contaminare* in Terence. Donatus, commenting on *And.* 16: *contaminare non decere fabulas*, writes: *id est ex multis unam non decere facere*; with this definition he proposes the theory which maintains that *contaminare* would be a technical term used to

indicate the practice of combining two or more comedies into one. Other scholars (for example, Beare) insist on the fact that the term in question has a pejorative connotation and, therefore, represents a criticism of *deturpare* ('to spoil'): in two of the prologues, the term does have this pejorative connotation rather than the technical. The comment of Donatus would, in their opinion, be an attempt to explain the motive of the accusation without, however, defining the term. W. R. Chalmers has attempted to find a new interpretation according to which Terence's opponents would have accused him of rendering his Greek originals useless to other translators, since he had already used them. *Contaminare*, therefore, would mean, in his opinion, to "spoil a comedy for further use," inferring that there would have existed in antiquity a kind of "author's rights" which prohibited a comic poet to make use of a Greek comedy if another poet had already made use of it. Beare does not agree with the opinion of Chalmers.

II. The ancient critics accused Terence of a lack of originality. This accusation has a two-fold aspect, touching upon the subject of the relationship of the comedies of Terence with the Greek originals, and that of Terence himself with the *nobiles* who may have helped him in their composition. This is perhaps the most serious accusation made against T. The first part of the accusation is corroborated by the expression found in the prologue of the *And.* (11): *verbum de verbo expressum extulit*. From this statement it has been deduced that Terence was only a translator, an excellent one if you wish, but a translator nevertheless. This phrase, however, should be interpreted with a certain sense of criticism, since Terentian innovations are mentioned even by Donatus. Apart from the fact of *contaminatio*, which requires a certain amount of skill in adapting scenes and characters which the poet has taken from two or three different models, we must not forget that Terence has also eliminated the Menandrian prologue, and, consequently, he must often insert into the comedy itself those facts which are necessary to understand the development of the drama and which had been previously contained in the prologue. We do not have substantial and reliable passages of Menander with which we can compare the corresponding comedies of Terence; only one scene of the *Perinthia*, which served in part as a model for the *Andria*, has come down to us in P. Oxyrh. 855 (3rd Century).

Perhaps today further studies may be undertaken on this question in view of the recent discovery of the *Dyskolos* of Menander; it is interesting to note, however,

that although, from the very discovery of this work, there have been numerous studies made on it, not one has yet treated the information which it may afford us in the study of the originality of Terence—only here and there does one find a passing and often vague reference to it. Nevertheless, in my opinion, the discovery of the *Dyskolos* furnishes us, possibly, with material which is useful in the study of Terence, particularly in respect to Terence's faithfulness to his Greek models. However, scholars would only be able to make definite judgments on this question and others after the discovery of one of those plays of Menander which served as a model for a comedy of Terence.

One group of scholars, in particular, headed by Jachmann, has pointed out, in remarkably fine critical studies, Attic elements in the comedies of Terence and especially his ability as a translator. Others (such as Haffner) have diverted the attention of criticism from the question of what belongs to Terence in his comedies to a basic consideration generally accepted today, namely that Terence is called, by reason of the excellence of his works, the poet of *humanitas*. The scholar who studies precisely the meaning of the words *humanus*, *inhumanus*, and *homo* in Terence (the word *humanitas* does not appear in Terence, the first reference in Latin literature being in the *Rhetorica ad Herennium*), and who studies at the same time the meaning of the terms in the comedies of Plautus and in the fragments of archaic Latin literature, would have to admit that *humanus* in Terence assumes a new meaning, since it expresses a profound goodness of soul that understands and pardons the mistakes of others. *Humanus* has two aspects, one positive, indicating goodness of soul (*humanum ingenium*, *And.* 113) the other negative, indicating a willingness to pardon a misdeed or fault however grievous (*humanum dicere solemus ubi peccatum quidem non negatur, sed tolerabile esse dicitur*, writes Donatus, commenting on *Adelph.* 471). These special meanings which we find in the use of the terms by Terence can be said to have been almost entirely foreign to the authors of the archaic period of Latin literature. Plautus, for example, uses *humanus* in a very restricted sense; the term characterizes for him the constitutive quality of human nature (a rational animal) in distinction to the natures of the gods and of animals.

It is only right, I believe, to emphasize the particular meaning of the words *humanus*, *inhumanus*, and *homo* in Terence since many scholars, in speaking of *humanitas* in Terence, often limit themselves to vague observations on the general character of the comedies and characters of Terence, with the result that their studies have not gained serious consideration. An attitude of human understanding towards the faults of others is not a specific or original characteristic of the characters of Terence but is found also in Menander and in other poets of the New

Greek Comedy. However, it cannot be denied that Terence is the author of the archaic period who gives a special and particular meaning and emphasis to the concept of *humanitas*. Scholars, especially Germans (such as Reitzenstein), have tried to study the Greek elements in the Roman *humanitas* and have concentrated their attention on the Greek concepts of *paideia* or *philanthrôpia*. No one can deny that there are points of contact between these concepts, all the more so when the Roman concept of *humanitas* has attained full development. Terence, however, stands at the beginning of the formation of this concept and has made a great contribution to its development. It is probable that in every passage of Terence in which we find the word *humanus* or its like, there is in the corresponding text of Menander a word like *philanthrôpos* or *anthrôpinos*; nevertheless, Terence has underlined the concept and brought it to the knowledge of all in its particular meaning. Plautus had the same Greek originals at his disposal as Terence, but he did not use the terms *humanus*, *inhumanus*, and *homo* in the sense in which they are found in Terence.

This might also be said for the terms *honestus* and *liberalis*; if we examine the meaning of these two words in the comedies of Plautus and Terence we find a phenomenon similar to that of *humanus*. *Liberalis* in Plautus, in fact, only indicates that one is not a slave, while in Terence it means 'good hearted' and 'generous' (the abstract noun *liberalitas* is not found at all in Plautus, but appears in Terence, *Adelph.* 57). *Honestus* usually indicates an aesthetic quality (*honesta facies*), but it also has a moral meaning, instances of which are particularly numerous in Terence.

The problem of the originality of Terence touches also upon the question of his relationship with the Roman nobility, as we have mentioned above. Terence evades this accusation and does not explicitly deny it. I believe that we can safely affirm that all of the six comedies reveal a quite definite and singular personality, and, except in a few cases, the evolution of the action of his comedies is not greatly inconsistent. The incongruities which do exist, however, are mostly owing to the fact that Terence introduced a new type of prologue and, consequently, had to find other means for informing his audience with the facts necessary for understanding the content of the play. In our opinion, therefore, the productions of Terence do not constitute the work of many poets.

III. A third accusation made against Terence charged him with writing comedies with a weak plot and devoid of certain comical qualities needed to give them life. This accusation is found echoed in the verses of Caesar quoted in the *Vita* (*utinam adiuncta foret vis*). The answer of the poet to this charge is rather sarcastic and biting; his rather mild manner changes to show in this instance an unsuspected strength in dealing with an attack which he must have bitterly resented. If his comedies, he tells us, avoid certain deceits and intrigues, if his style is delicate and shuns a certain type of coarseness, this is a result of

his opinion of art and his intention to create works of art. Therefore it would be senseless for him to have recourse to crude effects to attract the attention of the public.

#### *Language and Style*

About the language and style of Terence, it is my opinion that some recent scholars have been too severely critical, and have judged him solely as a rhetorician, not only by reason of his frequent use of alliteration, ellipsis, assonance, tmesis, and other similar rhetorical figures, but also by reason of his style, a style which is generally high and elevated, and therefore not natural, especially when spoken by people of lower station. Doubtless Terence is influenced by the Hellenistic circles of his time and the elegance of his style is universally recognised. Cicero mentions it (*quidquid come loquens et omnia dulcia dicens*) as well as Caesar (*puri sermonis amator*). In a complete analysis of his style we must also take into consideration that Terence contains colloquialisms — anacoluthon, brachyology, *constructio ad sensum*. Nevertheless it is true that the style of Terence is elevated but represents one of the best qualities of his work.

#### *History of the Text*

The six comedies of Terence are transmitted to us by a very large number of MSS, some twenty of which are pre-Renaissance. They are divided by scholars into two families: the Bembine (A) and the Callipian ( $\Sigma$  [or  $\omega$ ]). The latter family derives its name from the subscription which is found in all the MSS belonging to that family at the end of each comedy (*Callippus recensui* or *recensuit*; *Feliciter Callippio bono scholastico*). The former goes back to a single testimony (codex *Vat. lat.* 3226 of the fifth century, once owned by the Neapolitan poet, Porcelius Pandon, through whom it was sold to Bernard Bembo in 1457; in 1600 it was donated by Fulvio Orsini to the Vatican library). This Bembine MS bears the traces of various successive correctors down through the centuries; hands of the fifth, sixth, and eighth centuries are easily recognised. It lacks, however, a great part of the *Andria* and the concluding portion of the *Adelphoe*. Folio 77, containing part of the *Hecyra*, has also been lost. The Callipian family is represented by many MSS, which are divided into two groups ( $\gamma$ ,  $\delta$ ). The first group (which, among others, includes the *Vat. lat.* 3868, C, of the ninth century, and the *Parisinus lat.* 7899, P) is distinguished by the presence of miniatures and gaps. The second group (which includes the *Laur. lat.* 3824, D, of the tenth century, and the codex *Vat. lat.* 1640,

G, commonly called *Decurtatus*, of the ninth century) does not contain illuminations and in general presents a better text than  $\gamma$ . This Callipian family is represented by Carolingian and post-Carolingian MSS, all of which go back to a single source. There is also a third group ( $\mu$ ), which represents a mixed tradition between  $\gamma$  and  $\delta$ . Since the publication of the critical edition of Terence by Umpfenbach (Berlin 1870) the Codex Riccardianus (E) is considered the principal representative of this family. However, I do not believe that this has been conclusively demonstrated.

Many scholars (such as Lindsay and Pasquali) tend to establish the origin of  $\Sigma$  as not earlier than the fifth century, whereas other scholars (such as Jachmann) believe that it is earlier. The latter hypothesis, though accepted by only a few scholars, seems to be more probable. However, this can only be established with certainty by a possible discovery of a Callipian MS earlier than the fifth century. (P. Lehmann discovered in 1931 a fragment in a St. Gall MS belonging to the Callipian family, which may go back to the fifth century. However, its source could be earlier than the fifth century). It is not easy to determine whether the two groups of the Callipian family ( $\gamma$ ,  $\delta$ ) were taken contemporaneously and independently from their common source or whether one is more recent than and dependent upon the other. We do know, however, that  $\delta$  is closer, philologically and historically speaking, to the original source than  $\gamma$ , which it seems, is later and has come down to us after having been reworked around the ninth century. The illustrations found in  $\gamma$  have been the object of particular attention on the part of certain scholars without, however, having produced any definite results. Art historians have ignored elements which the text could usefully supply; on the other hand, philologists have not taken into due consideration data which the art historians have assembled. The central question in the history of the text of Terence is the establishment of the relationship between A and  $\Sigma$ . Studies on this subject have reached the most differing and contradictory results. Following the studies of Leo on Plautus, Jachmann has proved that  $\Sigma$  contains characteristics indicating an effort to make the text more intelligible, many times even disregarding the metre of the verses (metrical errors are also found in A, together with textual errors, but they are less frequent than those found in  $\Sigma$ ). Even so, errors common to A and  $\Sigma$  show that they must have had a common origin. The division into scenes, substantially identical in both

families, would corroborate such a conclusion. Jachmann called this common source  $\Phi$ . Further research on his part into the study of the nature of the mistakes enabled him to establish which mistakes should be attributed to an edition of Probus (though it is not definite that P. actually did prepare a critical edition of Terence). Accordingly, by denying that certain outstanding mistakes are attributable to Probus, he can establish an approximate date for a *terminus post quem*. A *terminus ante quem* would be established by the period of formation of the Callipian family itself. It is quite well known that the studies of Jachmann have been severely criticised. British philologists, such as Lindsay and Craig, accept the hypothesis of  $\Phi$ , but they decline to credit Jachmann's explanation of  $\Sigma$ . Lindsay speaks of a "pupil editor" to whom we must attribute the Callipian deviations; in other words, he believes that the grammarian Callipius would have given to a pupil the text of the comedies of Terence which was used in his class, and that the pupil, furthermore, would have emended the text, introducing those words or those notes which the teacher had written in the margin in order to remember observations which he would have used in his class.

Marouzeau and Andrieu, however, disagree entirely, in that they do not believe in the existence of true common errors in the two families of the MSS of Terence, but maintain rather, that these two families go back directly and independently to the author himself. Andrieu points out that the mistakes which are found in the MSS of Terence do not have any importance philologically; in other words, they are not to be attributed to a scribe who was in ignorance of the source. The reason for the mistakes must be attributed rather to a psychological factor which would explain mistakes such as *forsan* for *forsitan*, *dictatam* for *dictitatum*, or *dixi* for *dixisti*. If we wish to use the term "common errors," Andrieu claims, we can only use it in so far as we mean that certain mistakes appear at the same point of the text. We have remarked elsewhere (see bibl.) that, contrary to Andrieu's opinion, his concession in the matter of common errors is sufficient to establish a common origin for two different traditions.

In our opinion, studies in the history of the text of Terence have neglected some of the most important facts. Although we concede that in so far as the relationship of A and  $\Sigma$  is concerned, the theories of Jachmann are correct, we believe that studies in the text of Terence

must keep in mind several other facts which can be deduced from the study of the transmission of the comedies:

(a) The Codex Bezae has been corrected many times (one can easily distinguish the hand of a *corrector antiquus*, that of a *corrector recens*, and that of Ioviales). Now these correctors present us with a rich store of material differing from A and  $\Sigma$ ; it is very simple to affirm that these new readings are imaginary contributions of the correctors, as Umpfenbach claimed, but we can just as easily maintain that they derive from other manuscripts now lost.

(b) Donatus, in his commentary, speaks of codices which contain readings different from those transmitted in our actual MS tradition; likewise, he refers to passages missing in some MSS (for example, the entire scene of the third act of *Adelphoe*), which is not the case, however, in any of the codices of the families A and  $\Sigma$ . Therefore Donatus must have known of codices other than those extant today.

(c) Again, according to Donatus, the division of scenes in some Terence MSS contained a reference to the musical nature of the scene itself (the letters reported by Donatus are: *MMC* [*mutatis modis canticum*] and *DV* [*deverbium*]); these signs have disappeared in the extant transmission, but evidently were present in the MSS of Donatus (the interpretation of the letters *DV* in Paris. 7899, at the beginning of the fourth scene of the second act of the *Phormio*, is *DVO* and not *Deverbium*).

(d) According to the studies of Jachmann and those of Lindsay, the Callipian recension would be attributable to an inferior revision of a text of the family A. This is the explanation which scholars give for the origin of  $\Sigma$ . However, the same is probably true also for A, since it too contains errors. It is probable that A arose from a revision of a MS of a different tradition. In the time of Donatus and probably even before, there existed a MS of Terence which followed a different tradition and which we have called, in another work, X. From this tradition, then (whose existence, however, we can only postulate), depend, in part, A, the *corr. ant.*, Ioviales, the *corr. recens*, Donatus, and the Callipian family.

#### *The Comedies*

*Andria*. The young Pamphilus promises to marry a young girl, Glycerium, whom he had gotten with child. His father, however, has chosen another to be his son's wife, the daughter of a rich lord, Chremes. In order to find out his son's intentions, the father prepares for the

wedding. On the advice of the slave Davus, Pamphilus consents to the wedding, but, when Chremes learns of the son born to Pamphilus by Glycerium, he refuses his consent to the marriage. Inadvertently Chremes learns that Glycerium is also his daughter and thereupon he gives her to Pamphilus as wife.

The first problem connected with the *Andria* is that of the prologue, which does not give the impression of being written by a poet who finds himself engaged in the first presentation of his work. It is thought (and almost all philologists are in agreement) that the *Andria* had been performed more than once and that the prologue which we have today is that of the second performance; the first prologue would have been lost, therefore, in our present transmission. (I do not believe that the *Andria* would have been produced for the first time without a prologue; more on this question in the *Hecyra*). The second problem is that of *contaminatio*; the *Andria* of Terence is the product of a fusion between the *Andria* and *Perinthia* of Menander. The first scene contains points of discussion (see Don., v. 10), since the *Andria* of Menander begins with a monologue, while the *Perinthia* begins with a dialogue between the *senex* and his wife. Terence opens his play with a dialogue between the *senex* and his cook. Another point of discussion is constituted by the character Charinus and his slave Byrrhia, who, according to Donatus (v. 301), would have been an addition of Terence (*Terentius addidit fabulae*, writes Donatus; see also his comment on v. 977). Some scholars believe that Terence had taken these characters from another comedy, while others see them as an invention of Terence. The last problem connected with the *Andria* is that of an unauthentic final scene, but one which is, nevertheless, very ancient and referred to even by Donatus. There is also a third *exitus*, but of more recent date, in an Erlangen MS of the eleventh century.

*Heautontimorumenos*. The young Clinia is in love with Antiphila, but, on account of reproofs of an exceedingly strict father, he is constrained to leave home. The youth takes refuge with his friend Clitipho, who is also in love with the courtesan Bacchis. Antiphila is recognised as the sister of Clitipho and Clinia is able to marry her, while Clitipho marries Bacchis.

A particular problem connected with this play is found in v. 6 of the prologue: *duplex quae ex argumento facta est simpliciter* (*duplici* A, a reading accepted by Guyetus and recently revived; see bibl.). The meaning of this verse has long troubled the commentators of Terence.

Some scholars have supposed that at the end of the first scene of the first act the comedy must have presented the chorus which would have appeared at this point in the Greek original. The second problem is that represented by the interpretation of v. 77: *homo sum, humani nihil a me alienum puto*. In ancient, as well as modern times, this verse has been quoted as the best known expression of Terence's *humanitas*, but it should be noted that it cannot be given, in the context in which it is found, that wide and profound meaning which was only later attributed to it, beginning with Cicero.

*Eunuchus*. The courtesan Thais is given a young girl, who is a citizen of Athens, and a eunuch, as gifts, from a soldier who is in love with her. The youth Phaedria, seized with love for the young girl given to Thais, dresses himself as a eunuch and takes this opportunity to possess her. The girl is recognised as a citizen of Athens and becomes the wife of her seducer.

The *Eunuchus* is a "contaminated" comedy, a product of the *Eunuchus* and the *Colax* of Menander. Terence must have taken the characters of the parasite and the soldier from the latter play and, consequently, the scenes in which these characters figure are from the *Colax*. A particular problem arises from the comment of Donatus on v. 539: *bene inventa persona est cui narret Chaerea, ne unus diu loquatur ut apud Menandrum*. According to Donatus, Terence would have introduced the character Antipho to change the monologue of the Greek text into a dialogue. However, the opinions of scholars vary on this question.

*Phormio*. Demipho, having to make a trip abroad, entrusts his brother Chremes with the supervision of his son Antipho. Chremes has a wife and daughter at Lemnos in addition to a wife and son at Athens. His son at Athens was in love with a young girl, a cithara player. Chremes's wife at Lemnos comes to Athens, where she dies. Antipho falls in love with the daughter upon seeing her at the funeral and, with the help of the parasite Phormio, marries her. Demipho and Chremes, learning of this, seek to remedy the situation and ask the parasite to marry the girl. The parasite accepts thirty minas offered him for this purpose, but uses it instead to free the young cithara player for Phaedria, the son of Chremes. Chremes comes to recognise the other girl as his daughter from Lemnos and permission is given for Antipho to marry her.

Donatus (v. 24) objects to the Greek title (*Epidikazomenos*), saying that it should be *Epi-*

*dikazomenê*. Also, according to Donatus, Terence must have changed something in the second scene of the first act *ne externis moribus spectatorem Romanum offenderet*. Several inconsistencies have been noted in the development of the action of the *Phormio*. This would be the result, according to scholars, of Terence's substitution of Menander's expositive prologue in order to answer the accusations of his opponents.

*Hecyra*. Pamphilus marries Philumena. But, before the marriage, he had unknowingly possessed her, at which time he had wrested a ring from her finger which he subsequently gave to the courtesan Bacchis. The youth, after the marriage, departed for Imbros without, in his opinion, ever having known his wife. Upon his return, however, he found her expectant with child. Though he kept it a secret that he was not the father as he believed, he refused to have anything further to do with her, while she, in the meantime, had returned to her mother. The father of Pamphilus accuses his son of remaining attached to the courtesan Bacchis; she comes to vindicate him and Myrrina, the mother of Philumena, recognizes her daughter's ring. Pamphilus returns to his wife and recognizes the child as his.

This comedy contains various problems. The first is in connection with vv. 393-394, considered by many as interpolated. According to the commentary of Donatus on v. 825 (V 3) Terence must have substituted a monologue for the dialogue of the Greek original, and this must also have been the case in the third scene of the third act (361). It seems, moreover, that Terence may have undertaken other changes by reason of the elimination of the Menandrian prologue.

*Adelphoe*. The old man Demea is the father of two sons, one of whom, Aeschinus, he gives to his brother, Micio, for adoption, while keeping the other, Ctesipho, with himself. Ctesipho is in love with a young girl, a cithara player, but, since his father is exceedingly severe and miserly, he seeks the help of his father's brother, who assists him in his romance. Aeschinus, meanwhile, has promised to marry an impoverished young girl whom he had possessed. He knows, however, that his father would not give his consent, but when the girl is recognized as a citizen of Athens, Aeschinus is permitted to marry her, and Ctesipho, the other young girl.

This comedy of T. was taken from the *Adelphoe* of Menander and the *Synapothnêskontes* of Diphilus (cf. prol. 6ff.). Certain inconsistencies are noted in the development of the action,

not all of which have been resolved by scholars; for example, the slave Geta declares, v. 327ff., that he assisted in the abduction of the girl (v. 329: *hisce oculis egomet vidi, Sostrata*), while, according to scene two of act one, he was not present. It is difficult, in the case of the *Adelphoe*, to distinguish which scenes and which episodes belong to each of the two Greek originals.

#### *Metrical composition*

The comedies of Terence are composed of (a) senarii, (b) iambic septenarii and octonarii, trochaic septenarii and octonarii, (c) trochaic or iambic (*clausulae*) dimeters, and lyric parts (*And.* 481-485; 625-638; *Adelph.* 610-615). According to the testimony mentioned above (*Adelph. praef.* 4, Wessn.: *Saepe tamen mutatis per scenam modis cantata quod significat titulus scenae habens subiectas personis litteras M.M.C.; item deverbis ab histrionibus crebro pronuntiata sunt, quae significantur D et V litteris secundum personarum nomina scriptis in eo loco ubi incipit scena*), and further testimony (see the treatise on comedy, attributed to the same, p. 30, Wessn.), several MSS had, at the beginning of a scene, the letters MMC (*mutatis modis canticum*) or DV (*deverbium*), which must have had a relation with the musical character of the scene. Some MSS of Plautus, however, for example, the codex Decurtatus, have only the indications C (*canticum*) and DV. Ritschl, in a study which still remains fundamental on this question, proposes an integration between the *semeiotica plautina* and that of Terence, maintaining that, in the beginning, both in the MSS of the comedies of Plautus and in those of Terence, the three indications would have been found: C, MMC, and DV, in which C would have been placed before the lyric parts, MMC before the recitative, and DV before the declamatory. However, I do not believe that this hypothesis of Ritschl is correct. The indication mentioned by Donatus (MMC) is, in my opinion, only a substitution of C in the MSS of Plautus, and not an integration of or, if you wish, a subspecies of MMC. This would seem to be confirmed by the testimony, or rather lack of testimony, in Donatus, since, if MMC and C served to indicate two different musical parts of the comedy, Donatus would have mentioned it, for example, in the case, in Terence, in the fourth scene of the fourth act of the *Adelphoe*, where C and MMC would have had to appear together. Also, once having admitted a distinction between MMC and C, it is very hard to establish in which cases we have to write C or MMC. In many scenes, in my opinion, and especially if one considers Plau-

tus, it would be necessary to change now and then to one or the other sign.

Certain rules which Terence follows in his comedies: all begin in senarii (I hold the reading *perdant* in *Hec.* 134 as correct, making it a senarius and not a septenarius), and end in trochaic septenarii; trochaic septenarii or trochaic dimeters are always followed by trochaic octonarii.

#### Editions

The number of editions of Terence is unusually large. According to information contained in the Bipontine edition (I pp. xi-xvii), there would have been 193 editions published in the sixteenth century alone. The *editio princeps* was published in Strassburg in 1470. There were many successive editions, of which we will mention only that of Erasmus (Basle 1532), Melanchthon (Lyons 1533), Muretus (Venice 1555) and Gabriel Faernus (published posthumously at Florence, in 1565, through the care of St. Charles Borromeo). With Gabriel Faernus, in our opinion, the first period of editions of Terence comes to an end, inasmuch as we begin to have, with Faernus, comparative study of Terence MSS; he mentions, for example, as particularly important for the study of Terence, the Codex Bembinus, the Laurentianus, Vat. lat. 3868, and the Basilicanus (which, however, is only a copy of the Vaticanus). Certain emendations proposed by Faernus are still accepted.

A second period of Terentian studies extends from Faernus to Bentley; in this period the most important editions are those of Vettori (Florence 1568; Vettori once owned the Codex Laurentianus, called also Victorianus), Lindebrog (Paris 1602), Pareus (Neustadt 1619), and Guyet (Strassburg 1657). The two editions of Bentley (Cambridge 1726, Amsterdam 1727) are fundamental even if the text is almost entirely changed by reason of an excessive number of unnecessary emendations (Umpfenbach was correct when he wrote of Bentley: *inter medendum idem vulnera infligens*). However, with the editions of Bentley, a new period in the history of editions of Terence begins. The text is generally treated with greater liberty, even if not by certain editors such as Westerhov (L'Aja 1726), Lemaire (Paris 1827), and Klotz (Leipzig 1838-1840).

The period of modern editors begins with Fleckeisen (first edition for Teubner in Leipzig in 1857, followed by other editions in 1898 and in 1916-1917). Although Fleckeisen proposed many fine integrations, these are, nevertheless, in

great part useless. Unfortunately, the second edition was written under the influence of the studies of Conradt on the cantica of Terence, studies which were entirely false. In order to establish a "responsion" according to the studies of Conradt, Fleckeisen "corrected" all the cantica.

Among later editions we may mention that of Umpfenbach (Berlin 1870), containing a large critical apparatus, unfortunately not always precise (Umpfenbach, for instance, attributed corrections in rustic capitals and in uncials to the fifteenth century). The text is generally conservative. The edition of Dziatzko (Leipzig 1884) contains, it seems to me, the best text, in the sense that it maintains an equilibrium between the innovation of Fleckeisen and the conservatism of Umpfenbach. We mention also the edition of Lindsay and Kauer (Oxford 1926; the first Oxford edition was that of Tyrrell, published in 1902). The apparatus is very brief (Kauer intended to publish an *editio maior*, which, however, never came to be). In the collection of *Les Belles Lettres*, J. Marouzeau has published an edition of Terence in three volumes: *Andria* and *Eunuchus* (Paris 1942, reprinted in 1947), *Heautontimorumenos* and *Phormio* (Paris 1947), and *Hecyra* and *Adelphoe* (Paris 1949). Lastly we may mention our own edition (Heidelberg 1954) in which, for the first time, the Codex Bembinus, the Vat. lat. 3868, the Riccardianus, and the Bononiensis (a MS of the fourteenth century which seems to follow the Bembine, and which also seems to represent a *recensio mixta* between A and Σ) are restudied. In the introduction we offer a new history of the text of Terence, reconstructed upon facts newly discovered in A and in other sources.

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## REVIEWS

- ALBERT B. LORD. *The Singer of Tales*. Preface by HARRY LEVIN. ("Harvard Studies in Comparative Literature," 24.) Cambridge, Mass.: Harvard University Press, 1960. Pp. xv, 304. \$6.75.

MILMAN PARRY published his epoch-making first work, his dissertation, in 1928, and by the time he died, only seven years later, he had recorded over 12,500 texts in Yugoslavia. A book summarizing his studies, to be called *The Singer of Tales*, he had hardly begun (279; AJA 1948, 34-44). Albert Bates Lord had been collecting for 15 months with Parry, and he made other field trips in 1937, 1950, 1951, 1958, and 1959 (279, viii). Parry's ideas were familiar to him, and the whole collection was available. Lord began to formulate the ideas for himself by 1937; other landmarks were a dissertation, which he describes as a first draft (1949; 289 n. 9); volumes of texts, etc. of Serbo-Croatian oral poetry (1951, 1953, 1954; 279 n. 2); and lectures on Mediaeval Epic (1955, 1956; Ch. X). Thus the present book, written during the last several years of the 1950's (3), rests on a large base and has been built up over a long time. The greater part of it constitutes the first real study of how the oral narrative poet composes (3-138). It is also, in its second part (143-197), the first attempt to see the *Iliad* and *Odyssey* in the light of this study.

The singer himself and his training; the formula; the theme; the conception of a given song; and the relation to writing: these are the major topics, and they lead to the fundamental proposition, oral poetry is traditional poetry. "Homer," "The Odyssey," and "The Iliad" (Chs. 7-9) are studies mainly of themes. The treatment throughout is gentle and agreeable; the different aspects are affectionately handled, and erring writers, chiefly C. H. Whitman, are mildly corrected. D. L. Page mostly by implication. Lord's book is not the thousand-page systematic and rigorous treatment which will eventually summarize all the results in all their aspects; it is rather the pioneer work, literary and not mainly historical.

Even so, there are interesting propositions put forward with hardly any argument because in Lord's view they can now be thought of as truisms. Homer was of mature years: the theory of an *Iliad* at 25 (and an *Odyssey* at 75) must go. Homer composed both poems: this needs more study, but surely the probability is far greater than ever before. He dictated, as Lord had already told us. The contradictions turned up by the Analysts are largely (wholly?) compatible with single authorship.

Thus, in these gentle pages, Wolf and the others have begun to be answered, and those who understood something about oral poetry have their reward: to name

only two, F. M. Combellack ("Milman Parry and Homeric Artistry") *Comparative Literature* 11 [1959] 193-208, and F. P. Magoun and his students in the English, Finnish, and other fields. For Homeric studies there is a new heaven and a new earth. It is more than likely that *The Singer of Tales* is the most important book on epic poetry ever published.

HARVARD UNIVERSITY

STERLING DOW

- G. L. HUXLEY. *Achaean and Hittite*. Oxford: The Vincent-Baxter Press, 1960. Pp. x, 54. 5s.

G. L. HUXLEY PRESENTS an erudite examination of "the historical evidence for the relations between the Hittites and the Mycenaean Greeks in the fourteenth and thirteenth centuries B.C." Twenty-three Hittite texts mentioning Ahhijava are given (1-11) in paraphrase or translation. Their historical importance is expertly evaluated. Recent archaeological finds strengthen the case for Millawanda as Miletus. H. seeks to refute (15-23) the recent contention of Page (*History and the Homeric Iliad* 15), after Hrozný, that Ahhijava was Rhodes. Page has misinterpreted the Tavagalavas letter (18ff.). H.'s case is strong. Pijamaradus fled to Samos (20). Ahhijava as Achaia is discussed with frank admission of difficulties. Archaeological evidence for Mycenaean ascendancy is assessed and the importance of Homeric testimony stressed (29). An intriguing discussion (31ff.) of the Trojan Catalogue, "a document of great historical value," interprets it in the light of the cities of the Assuwan alliance preserved in the Chronicle of Tuthalijas IV. Of catalogue-entries, H. detects Troia, Ilios, Caria, and (Ch)alube in the chronicle. Still the percentage of correlation is low, and one should be cautious. Carian control of Miletus (II. 2. 868) receives contemporary epigraphical confirmation (36). Perhaps this explains the rare epithet, *barbarophônôn* (II. 2.867), sc. the Milesians would normally be Greek-speaking but have recently fallen under barbarian control. The book concludes with a discussion (44-48) of the Pelopid Dynasty. Occasionally there is an excessive urge to believe that what Homer says is historically true. The Amazons are the Arzavans (40). Purely a verbal memory or does H. believe in an historical Penthesilea and friends? To interpret (47f.) the offer of the seven cities to Achilles (II. 9.149) as historical implies the historicity of Achilles and perhaps underestimates epic hyperbole. Because (38) "The seizure of a queen by a foreigner is a crime not unknown to history," the rape of Helen might have sent the Atreidai to Troy. But oral bards notoriously invent beautiful princesses who undergo romantic adventures at the hands of handsome princes. I should be skeptical. But altogether here is a provocative book skillfully argued, available through B. H. Blackwell, and required reading for every Homericist.

COLUMBIA UNIVERSITY

WILLIAM M. CALDER III

- MAURICE B. MCNAMEE, S.J. *Honor and the Epic Hero: A Study of the Shifting Concept of Magnanimity in Philosophy and Epic Poetry*. New York: Holt, Rinehart & Winston, 1960. Pp. xv, 190. \$5.50.

"L'HONNEUR EST au Christianisme ce que la raison est à la foi, la théodicée à la théologie, ce que la morale naturelle à la loi de charité." These impassioned words of Maurice Testard (*Bull. Budé*, 1960, 3, p. 406) are in line with Father McNamee's attempt to show that Beowulf is a Christian hero not only because he is a Christian and a hero, but because he brings to life the concept of honor and human responsibility as laid down by Cicero

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and transformed by St. Thomas. He, like Aeneas for the Augustan age, represents what man considers great.

While Classicists will learn little from Father McNamee's treatment of Cicero's *Offices* and Vergil's *Aeneid*, they will gladly recognize the value of emphasizing the Roman Tradition not only on formal but also on substantial grounds. This book appears to be a welcome companion volume to George F. Jones' *Honor in German Literature* (Chapel Hill 1959), to which reference should have been made.

Unfortunately, Father McNamee saw fit to introduce his otherwise sensitive study with an unjustified diatribe against Homer's Achilles and Aristotle's *megalo psychos*; he should have read Werner Jaeger's essay on this subject in *Antike* 7 (1931) 97-105. To say as he does (p. 75) that "Roman civilization was in many ways a providential preparation for Christianity," while implying that Greek civilization was not, is surely at variance with the best Christian tradition as represented by Clement of Athens (*alias* Alexandria).

PRINCETON UNIVERSITY

A. E. RAUBITSCHER

H. D. BROADHEAD (ed.). *The Persae of Aeschylus*. With Introduction, Critical Notes, and Commentary. New York: Cambridge University Press, 1960. Pp. lxxii, 350. \$8.50.

A LONG TIME will pass before this edition of the *Persae* becomes dusty. For our age (barring the improbable appearance of another edition of greater thoroughness, competence, and taste) Professor Broadhead's work will surely be the standard treatment of this undeservedly neglected tragedy.

Multiplicity of approach, caution, and a proper leisureliness of consideration of crucial matters are the keynotes of B.'s edition. The text is carefully and attractively printed. The *apparatus criticus* is less inclusive than Groeneboom's, and B. has relegated some variant readings (regarded by him, almost always with justification, to be of lesser significance) to the introduction. As a result, the *apparatus* is not so cumbersome, but is a little disappointing in that the reader unwilling to concede final judgment to the editor must continually refer to more complete editions.

Introduction, commentaries, and appendices are extremely useful and informative, examining, as they do, most of the genuine problems of the play. With obvious control of previous scholarship, B. sanely summarizes questions of dramatic structure, staging, historicity, and text tradition and criticism. Appendix II, on metre, is a model of sensible discussion of this perplexing subject, and should claim the interest of any student of tragedy.

If there is a flaw in the work, it lies (at least as this reviewer sees it) in a failure to come fully to grips with the poetic structure of the *Persae* and show how imagery infuses it with greater life and deeper meaning (one thinks, in comparison, of Thomson's *Prometheus Bound*). None the less, we are greatly in B.'s debt for his painstaking scholarship, his faculty for seeing the heart of a problem and elucidating it judiciously, and, in short, for giving us a finely organized edition of remarkable utility.

ROBERT D. MURRAY, JR.

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EARL B. ROBINSON. *Greek Selections from Xenophon's Anabasis and Plato's Apology, Crito, Phaedo*. Boston: G. K. Hall, 1960. Pp. ix, 162, and 54 pages of vocabularies; ill. \$5.00 (25 or more, \$3.95.).

THIS BOOK consists of the first two books of the *Anabasis* and Plato's *Apology* and *Crito* complete, to which are added a score of pages from *Anabasis* 3 and 4 and a dozen pages from the *Phaedo*. There are no notes. A running vocabulary for Book 1 of the *Anabasis* and an alphabetical vocabulary for the selections from Plato are included. The student will need a dictionary for the other selections from Xenophon.

There are six pages of lucid introduction, quite sufficient for this sort of a text. The only other side dishes are a frequency word list for the *Apology* and a two-page frontispiece of questionable value with figures of armed men and weapons. I have found no misprints in the several pages which I scrutinized. The binding is one of these stiff paper and celluloid hinge affairs to which all booklovers must have a slight allergy. Aside from this, it is a good usable text.

URSINUS COLLEGE

DONALD G. BAKER

C. J. DE VOGEL. *Greek Philosophy: A Collection of Texts, with Notes and Explanations*. Vol. III: *The Hellenistic-Roman Period*. Leiden: E. J. Brill, 1959. Pp. xvi, 669. Hfl. 33.

WITH THIS IMPRESSIVE volume the Utrecht Professor of Ancient and Mediaeval Philosophy completes the labor of a decade to provide the professional student of Greek philosophy with a comprehensive modern source-work.<sup>1</sup> This volume covers the eight and one half centuries from the death of Alexander to the edict of Justinian. Concise, fact-studded paragraphs, footnotes, critical bibliographies, and a large triple index of names, concepts, and Greek words (on its proper use see pp. xii f. on "person") supply the indispensable context within which the texts speak for themselves. Problem-nests like Epicurean theology, the Stoic *oikeiosis*-doctrine, Posidonius (on his relation to Plotinus add Theiler and Schwyzler in *Les Sources de Plotin* [Geneva 1960] 75 and 88), Antiochus, and the whole complex familiar as Pre-Neoplatonism emerge with rare and welcome clarity. What is particularly refreshing is the enlightened way in which the commentary, in the best Continental tradition, moves freely back and forth across the egregiously unclassical and philosophically dubious boundary-line dividing "historic" from "systematic" concerns: see, e.g., 983 on modern estimates of Stoic logic (add: Sambursky, *Physics of the Stoics* [London 1959]); 999c on the *oikeiosis*-doctrine; 1076 and 1128c on Natural Law; 1115b on Skeptic *akatalepsia*, et al. Needless to say, the format of this work precludes exhaustive, Ueberweg-type coverage: Athenodorus Kordylion or Cl. Ptolemy's *On the Criterion* go rightly unmentioned. One wishes, nevertheless, that Professor de Vogel had allowed her equal mastery of the Christian texts (e.g. her *Antike Seinsphilosophie und Christentum* [Leiden 1958]) to assert itself not merely in the form of brief cross-references but, beyond that, in a more inclusive definition of Greek philosophy, which could do justice to the positive in the alleged teacher-pupil relationship of

1. Vol. I: *Thales to Plato* (1950), Vol. II: *Aristotle, the Early Peripatetic School, and the Early Academy* (1953), rev. CW 45 (1951-52) 106f., 47 (1953-54) 24 (E. L. Minar, Jr.); cf. also id., *ibid.* 47 (1953-54) 163; T. G. Rosenmeyer, *ibid.* 50 (1956-57) 175 (for Vol. I); H. S. Long, *ibid.* 51 (1957-58) 162 (for Vol. II).

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★★★★★★★★★★★★★★★★★★★★

Ammonius and Origen, Porphyry's *Adv. Christ.*, and Simplicius' controversy with Philoponus (Index-entry s.v. *is erratum*).

HARALD A. T. REICHE

MASSACHUSETTS INSTITUTE OF TECHNOLOGY

HELMUT THIERFELDER. *Die Geschwisterehe im hellenistisch-römischen Ägypten*. ("Fontes et Commentationes. Schriftenreihe des Instituts für Epigraphik an der Universität Münster," 1.) Münster: Verlag Aschendorff, 1960. Pp. 102. DM 9.50.

THE HANDBOOKS tell us that brother-sister marriages were common throughout antiquity in Egypt. But the Egyptologist Cerny found only four instances, all in royal families, in Pharaonic times. Hombert and Préaux found no instances except for the royal family in the Ptolemaic era, and they convincingly suggested that the terms "brother" and "sister" merely indicate affection, as they do in the Septuagint version of Canticles and Tobit. Griffiths properly noted no definite instances of such marriages among the people before the Roman period.

Thierfelder, after an exhaustive review of the problem, assembles the evidence for the first time from both the Ptolemaic and Roman periods. He gives the texts of the papyri containing both doubtful and clear references to such marriages, cites extensive bibliography, and discusses the documents fully. He carefully concludes that only those papyri referring to the spouse as *homopatris* and/or *homométros* can be accepted as evidence for such marriages; and such expressions do not occur before the Roman period.

Thierfelder is, however, less successful in answering

the two major problems that result from his study: (1) How is the sudden emergence of such marriages in Egypt under the Romans to be explained, when the Romans were so utterly opposed to consanguineous marriages? (2) What were the motives for these marriages? In answer to the first, he suggests that Roman precision in administration led to declarations of genealogies by Egyptians, particularly when questions of status were raised, whereas the Ptolemaic administrators lacked this genius for precision. But the Ptolemies' state socialism was highly organized, and we do have many documents indicating their care in establishing citizenship, eligibility for the gymnasia, etc. As to the second, Thierfelder repeats the usual answer (cf. E. B. Lease, "Both Sister and Wife," *CW* 22 [1928-29] 89 ff.), that the families could not afford the dowry or wished to keep their wealth to themselves. He also suggests, but does not discuss further, factors that may be fully as important, such as the religious or national origins of those involved in these marriages.

This volume is a promising beginning of the new Münster series.

YESHIVA COLLEGE

LOUIS H. FELDMAN

ADDA B. BOZEMAN. *Politics and Culture in International History*. Princeton, N. J.: Princeton University Press, 1960. Pp. xiii, 560; maps. \$10.00.

IT IS IMPOSSIBLE to do justice to the strength or the weakness of this ambitious and stimulating book in the limits set on this review. Suffice it, therefore, to indicate the thesis and scope. The author holds that throughout the history of civilization, cultural relations have provided the framework for political and diplomatic relations between peoples and that by their dissemination (often through commercial relations) from more civilized to less civilized states, they have created dominant "myths," attitudes, and techniques in the major cultural areas of the world for the conduct of international relations. These inherited characteristics still play a vital part in the contemporary international scene.

After a survey of the ancient Near East, the author studies the development of international relations in Greece from the Panhellenic community of independent city states through Alexander's cosmopolitan world monarchy to the Hellenistic congeries of Hellenistic monarchies. This last bequeathed the concept of the regional monarchy to later generations. The author then pairs off China in the Far East and Rome in the West as examples of universal empires. For Rome she stresses the great influence of legal concepts, particularly those of contract, on international relations. She passes on to Christianity, Islam, the mediaeval West, and Byzantium, and concludes her study at 1500 with the emergence in western Europe of the system of national sovereign states, which today stand face to face with the Byzantine concept of the omnipotent universal state inherited by Russia.

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REINHARD LULLIES (text and notes) and MAX HIRMER (photographs). *Greek Sculpture*. Revised and enlarged edition. Translation from the German by MICHAEL BULLOCK. New York: Harry N. Abrams, Inc., 1960. Pp. 115; 323 ill. incl. 11 in full color. \$15.00.

UNDOUBTEDLY ALL large academic, public, and special libraries already own the first edition of this work which appeared in 1957. So well has it been received that a second edition is now made possible, for which both schol-

art and layman should be grateful. Here in one volume (a beautiful example of bookmaking) is a most felicitous combination of text and photography. The short introduction by Lullies is admirable, both in content and composition; the notes on the plates not only include such valuable information as meticulous details of restoration and traces of color but they also end with short bibliographies. Revisions have been made in the text, notes, and captions to the plates. Such unhappy translations in the first edition as "a Toreutian" (p. 50) and "female Hercules" (p. 73) have been corrected. Four plates have been dropped from the earlier edition and 32 new ones (of which 2 are in color) have been added. In all there are 282 monochrome and 11 full-color plates as opposed to the 256 monochrome and 9 full-color plates in the first edition. The 88 pages of the text have been expanded to 115. Among the new works included are the Cleobis and Biton from the Museum at Delphi; the three famous sarcophagi from Sidon; and the Boy in a Cloak, from Tralles. Only words of highest praise can be given to photography of this calibre, for through it we come very close to perception of the original sculptures in texture, color, shape, and material. *Greek Sculpture* is, in short, an excellent visual reference and a lovely book to own.

UNIVERSITY OF NOTRE DAME FRANCIS D. LAZENBY

SAUL S. WEINBERG, *The Southeast Building, the Twin Basilicas, the Mosaic House*. ("Corinth. Results of Excavations Conducted by the American School of Classical Studies at Athens," Vol. I, Pt. V.). Princeton, N. J.: American School of Classical Studies, 1960. Pp. xviii, 128; 29 figures in text; 57 plates; 10 plans. \$12.50.

WITH THIS BOOK the description of the major buildings discovered in the excavations at Corinth up to the present time is substantially completed, with the exception of the West Shops of the Agora.

All the buildings are Roman: the first period of the Southeast Building belongs to the last years B.C.; the Basilicas to the mid-first century A.D.; the Mosaic House to around A.D. 200. Architecturally the Basilicas and the Southeast Building present several novelties and peculiarities of design and construction; perhaps especially noteworthy are the details of the ceiling of the cryptoporticus and the design of the clerestory in the basilicas. The mosaics of the Mosaic House are interesting intrinsically as well as in the series of mosaics at Corinth spanning the classical period.

There might be some argument about the interpretation of functions. The general proposition that the Southeast Building was a library or archive is convincing enough, and Weinberg does not insist on details. His analysis of the use of the Basilicas is more specific, in the conclusion that they served "as entrances to the agora, as places of gathering and retreat from inclement weather, but principally as large commercial halls for the display and storage of wares." From the same evidence it would seem to this reviewer more probable that the prime purpose of the basilicas was to house negotiations concerned with the larger business of shipping and other commercial enterprise, and related legal processes, rather than retail trade which could be handled in shop buildings already known, and others yet to be discovered.

Any such differences, however, merely point to the value of the work in completing the presentation of available architectural evidence for the study of the life and institutions of the important metropolis of Roman antiquity that Corinth was.

EMORY UNIVERSITY

ROBERT L. SCRANTON

ADOLF GREIFENHAGEN, *Antike Kunstwerke*. Berlin: Walter de Gruyter & Co., 1960. Pp. v, 46; 100 plates (142 figs.). DM 28.50.

FROM ITS TITLE, one could imagine this publication to be an illustrated treatise on ancient art. The works under consideration, however, belong almost all to the smaller art forms, and more specifically to the Graeco-Roman world. This reservation about the title should by no means affect the pleasure of perusing through the volume.

The illustrated specimens stem from the collections of the Staatliche Museen of Berlin, and formed part of the group concealed in Celle and Wiesbaden during the war. They have been recently returned to West Berlin, and since the buildings where they were housed in the eastern sector no longer exist, new quarters have been established in the Stüler structure near the Charlottenburg castle. To see again these masterpieces is a nostalgic experience, as Greifenhagen puts it "... wie beim Wiedersehen alter Freunde ...". No one is better qualified than Greifenhagen, the curator of the re-assembled collections, to reintroduce us to these "old friends." His short commentary on each group of objects is excellently worded. A brief bibliography accompanies the listing of each work. The emphasis is, as stated above, on the smaller art forms: Attic pottery, of which the collections include masterpieces, is obviously well represented, as well as jewelry and small bronzes. It is pleasant to see the excellent photographs of the Berlin-painter amphora, the Sosias and Peithinos cups, and the handsome jewelry from Tartus and Assiut. The photographer must be congratulated for the success with which she has handled the shooting of the glazed pottery.

War has unfortunately taken its toll from the collections: the Celle sojourn resulted in the disappearance

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of ca. 230 pieces and in the damage of the Berlin-painter amphora. Although such news is distressing, let us consider ourselves lucky that the losses are not more considerable.

NEW YORK UNIVERSITY

KENAN T. ERIM

MARCEL BRION. *Pompeii and Herculaneum: The Glory and the Grief*. Photographs by EDWIN SMITH. Translated by JOHN ROSENBERG. New York: Crown Publishers, 1960. Pp. 237; 132 ill., 2 maps. \$10.00.

THOSE WHO HAVE had for the most part an academic knowledge of archaeological findings and are familiar with, for instance, such once popular texts as Mau, will experience a total sense of Aristotelian *anagnorisis*, in the form of a sudden startling revelation. For here is an awesome resurrection, a visual and verbal evocation of the twin cities so suddenly, so totally overwhelmed by the ancient volcanic cataclysm.

The novelist and critic Marcel Brion provides a luminous, moving text, detailed and authoritative. He supports his running commentary with excerpts from the primary *locus classicus*, Pliny's letter to Tacitus. In addition, he readily and competently utilizes other relevant sources, as well as modern researches, among them Carcopino and Maiuri. Literary, artistic, and epigraphical material are all brought under contribution in a well-knit survey. Special phases too have their specialized treatment: Culmion on religion, Percire on mosaics, and Gusman's comprehensive study of Pompeian life.

Complementary and in no sense secondary to the text are the more than 100 impressive illustrations. Some are familiar, but the majority are freshly taken: statuary and artifacts, figurines, mosaics, wall paintings, domestic vessels, jewelry and trinkets. Possibly the most appealing

in their extraordinary vividness are the beautifully reproduced chromatic illustrations.

The impact made by this synthesis of text and illustration is a refreshed realization of the cultural apogee reached by the people of the twin cities. The totality of their achievements — commercial and recreational, domestic and artistic — predicates the universal standards that make their productions, even their banalistic trivia, of timeless import. In this sense, too, the volume breaks through narrower frontiers of scholarship and makes a cosmic challenging appeal.

There is a brief, serviceable glossary, together with a good bibliography and several pages of unhackneyed notes.

BROOKLYN COLLEGE

HARRY E. WEDECK

FR. KRANER AND W. DITTENBERGER (edd.). *C. Iulii Caesaris Commentarii De Bello Gallico*. 18th edition by HEINRICH MEUSEL. Nachwort und bibliographische Nachträge von HANS OPPERMAN. 2 vols. (Books I-IV and V-VII). Berlin: Weidmannsche Verlagsgesellschaft, 1960. Pp. vii, 533; vi, 696; map, 3 tables. DM 37, 39.

AS A COMPANION set to the Kraner - Hofmann - Meusel *Bellum Civile* (rev. CW 53 [1959-60] 59, by I. K. and A. E. Raubitschek) Weidmann has reissued the last edition of the Meusel B. G. Incorrectly called the eighteenth edition, it is only a reprint of the seventeenth edition (1913-20) with an excellent critical bibliography of work on the B. G. covering the period since the last Bursian report (*JAW* 264 [1939] 169-256) by Hans Oppermann. His bibliography, which he says deals only with the most important items, gives special emphasis to the questions of literary form, the trustworthiness of Caesar's narrative, the constitution of the text, and the style. I do not add any material to Oppermann's list since I have not seen vol. III in which probably, as in vol. II, he has made additions to the bibliography.

Meusel's text will be of interest only to those who wish to see the editorial methods of late nineteenth century German scholarship: wholesale bracketing of "interpolations" and arbitrary emendation of the MS text to fit a preconceived notion of Caesarian style. Others will turn to the latest Teubner text (ed. A. Klotz, 1952<sup>4</sup> [reprinted 1957 with additions by W. Trillitsch]).

The commentary is primarily linguistic, and where it goes further it deals only with material in the text. It is not a historical commentary, nor does Oppermann attempt in his supplements to make it into one. Thus, the Raubitscheks' strictures (*loc. cit.*) concerning Oppermann's disregard of numismatic and epigraphical evidence are somewhat unwarranted.

This reprinting once again points up the sad fact that while scholars are willing to produce ever new critical texts and publishers to print them, everyone seems satisfied with dated commentaries.

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JEAN BEAUJEU. *L'Incendie de Rome en 64 et les Chrétiens*. ("Collection Latomus," 49.) Brussels (Berchem): Latomus — Revue d'Études Latines, 1960. Pp. 48. 75 Fr. B.

PROFESSOR BEAUJEU states frankly in his foreword that he offers neither new evidence nor new theory bearing on the fire of 64 A.D. What he does offer is a clear and concise summary and critique of past work on the subject, especially that of recent years. He covers thoroughly the cause and extent of the fire, the resulting legal pro-

cedure, the involvement of the Christians, and the nature of the punishments inflicted.

Beaujeu accepts Tacitus' text as the best evidence and interprets it with scholarly precision and conservatism. He would have been spared much of his effort if the new Teubner edition of the *Annals* by Koestermann had appeared in time for him to use it. In this edition, the Leiden manuscript, stemming independently of the Medicean from an early archetype, is fully cited and confirms in large degree the positions taken by Beaujeu. It goes further. With *flammati* for *flammandi* in 15.44 (line 23), it removes all necessity of assuming the intrusion of a gloss. Only the already familiar change of the archetypal *tibi* to *atque* is now necessary to make the text sound and wholly consistent with Beaujeu's irrefutable logic. Until new evidence appears, the question of Nero, the Fire, and the Christians may well rest in peace.

YALE UNIVERSITY

C. W. MENDELL

A. G. CARRINGTON. *Aspects of Martial's Epigrams*. Eton, Windsor, England: Shakespeare Head Press (under the auspices of The University College of the West Indies), 1960. Pp. 125. 15 s.

THIS IS A PLEASANT book to read, the work of an intelligent amateur, free from any pretense of profound scholarship. There is no preface, no bibliography, no notes, no index. Anybody who knows Martial will learn little or nothing here; but teachers might well find this a useful means of introducing students to the poet. Essentially, Carrington has produced an anthology of Martial, attractively printed and containing the full text together with able translations of many epigrams — some minor misprints have crept into the Latin on pp. 10, 14, 19, 28, 33, 62, 65, and 73. His selections are dictated by an interest in the following topics: Martial's life and character, Roman topography, the amphitheatre, Roman history, and the technical process of creating a codex or roll, as reflected in the epigrams.

It is obvious that the author might have done other things, e.g., discussed Martial's technical mastery of the epigram, or chosen to include some of the many instances of precise comments on moral and social behavior. He might have been less credulous about the "realism" of the epigrams and noted the many topics common to Martial and Juvenal and even Tacitus. Finally, I personally regret that Carrington sees fit to deplore Martial's obscenity, for example, to apologize for Book 11 as "one of the poet's more outspoken and, it must be confessed, more disgusting books (p. 32)." That is no way to understand Martial. Still, these days when our scholarly drive tends to prevent us from simply enjoying any poetry, it comes as a certain relief to read this inexpensive and unpretentious book and to be reminded that Martial's appeal is eternal.

UNIVERSITY OF CALIFORNIA WILLIAM S. ANDERSON

MARGHERITA GUARDUCCI. *The Tomb of St. Peter: The New Discoveries in the Sacred Grottoes of the Vatican*. With an Introduction by H. V. MORTON. Translated from the Italian by JOSEPH McLELLAN. New York: Hawthorn Books, 1960. Pp. 200; 50 figs., 4 plates. \$4.95.

THIS IS A MORE popular treatment of the important but complex excavations under St. Peter's Basilica at Rome than earlier volumes on the same subject by Kirschbaum and by Ward Perkins and Toynbee. All three books are necessary for a reader who wishes to understand what has been accomplished. While the progress of the excavations is best described by Ward Perkins and Toynbee, and

Kirschbaum explains most clearly the scholarly debates on complex archaeological details, Professor Guarducci's book is valuable because it brings out the importance of the graffiti found close to the shrine.

After introductory chapters outlining the ancient and medieval sources on St. Peter and the Vatican area, the author, in her beautifully illustrated book, describes the excavation of the pagan necropolis and the finding of the apostle's *aedicula*. This part of her volume, resembling that of Kirschbaum, contains little that is new.

Her fifth chapter, entitled "The Testimony of the Inscriptions," contains the heart of the work and Professor Guarducci's original contribution, for she is a world-famous epigraphist. Here she describes how visitors to the shrine in the late third century scratched their pious graffiti on a little wall adjacent to the apostle's shrine. They utilized a form of symbolic religious shorthand using specific symbols for Peter, for Christ, etc. (see figures). This epigraphic evidence shows convincingly that Christians of the late third century believed that the shrine or tomb of St. Peter stood at this spot.

Occasionally, however, one suspects that the author pushes her inferences from these graffiti too far. After all, 'Maria' may stand for a person named Mary not necessarily the Virgin Mary. Furthermore her conclusions that these graffiti show that Peter was Christ's vicar on earth and demonstrate clearly the concept of the Trinity seem unwarranted on the basis of the evidence presented here. Yet, despite such occasional overenthusiasm, this is an excellent popular account of one of the most significant archaeological investigations of our century.

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## IN THE JOURNALS

This column is intended primarily for teachers of Latin in secondary schools. New investigations and evaluations of the lives and works of Caesar, Cicero, and Vergil, and information concerning the Rome of their era, constantly appear in classical periodicals, American and European. Unfortunately, too frequently these valuable studies are unknown or inaccessible to teachers and interested students. *CW* plans to summarize each month certain articles which seem pertinent to classroom use. Obviously such summaries will present, rather than criticize. Readers are urged, of course, to consult, when possible, the periodicals in which the original articles were published.

## POET AND PATRON

A review of styles in art might very well suggest to the student that works which have the most followers and imitators are those which are best integrated with their environment and most successful in it; or perhaps are those which best satisfy the aesthetic and psychological requirements of important patrons or patron groups. Classical scholars have a tendency to argue that the Augustan poets (and artists) were patronised on the basis of their potentialities for promotional purposes, not for the satisfaction of deep-lying psychological needs of the patron or the patron group. Kenneth J. Reckford takes exception to the general view of the poet-

patron relationship, at least between Horace and Maecenas, in *TAPA* 90 (1959) 195-208.

Reckford sketches the life of Maecenas as background for his closer study of the relationship between the Venusian and the sybaritic Etruscan. Maecenas' wealth, popularity, and clemency, as well as his effective diplomacy, emerge significantly in the period 44-29 B.C. Thereafter Maecenas entered upon a voluntary semi-retirement; the diplomat and caretaker statesman was no longer required, and Maecenas' unconventional behavior and eccentricities may have been an embarrassment in the strictly tailored Augustan order. At any rate, for political reasons, personal considerations, or illness, Maecenas abandoned activity for indolence. Reckford does not attach weight to the romantic tradition that Maecenas split with Augustus in 23 B.C. over the Murena incident.

Reckford attacks the common view of Maecenas as chief of a press-bureau or Minister of Propaganda. Horace was a client of Maecenas (*rex et pater*), prospered with Maecenas' generosity, and matured rapidly from the interaction of artists and critics in the same circle (Vergil, Varius, Plotius, and Quintilius), a company which was renowned for its "critical and in-

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dependent standards of literature and life." But Horace's affection for Maecenas still permitted him to express the notion that his own spiritual riches outweighed Maecenas' material assets, and in fact to suggest that Maecenas had much to gain from Horace's spiritual patronage. Admonishments on psychological problems, needless luxury, and neurotic preoccupation with death were designed as much for Maecenas as for others. Horace was an independent laureate, bound to his Sabine retreat, adamant against invitations to desert his farm for Roman confusion. The Philippus-Mena story (*Epistle* 1.7) describes Horace's views on the patron-client relationship, other men's and his own.

#### THE ART OF SPEECH-MAKING

Delivery and literary composition were closely associated in ancient rhetorical theory. Robert P. Sankowsky examines the subject in *TAPA* 90 (1959) 256-274 from the Greek and Roman theoretical standpoints. His remarks on Ciceronian practice are noteworthy as a final chapter to his review of Greek theory. Cicero reverted to the tripartite Aristotelian scheme of 'proofs': *apodeixis*, *ethos*, and *pathos*; but, whereas Aristotle was more concerned with intellectual methods of persuasion, Cicero gave

more attention to the external techniques of delivery, the proper tone of voice, facial expression, language, and technical means of appearing to be acting under involuntary compulsion to avoid the charge of over strenuous attack. To communicate and arouse emotions Cicero felt that the orator must feel them personally. He also believed every emotion carried a particular facial expression, intonation, and gesture (*De Oratore*, 3.213-227). The emotional content and the written words were both, in Cicero's view, inextricably bound together in the act of composition and anticipated the public delivery.

#### CLASSICAL LANDSCAPES WITH FIGURES

Karl Schefold's article, "Origins of Roman Landscape Painting," *Art Bulletin* 42 (1960) 87-96 (with 12 figures), reveals indebtedness and originality in one phase of Roman painting. Whereas Greek painters tended to subordinate landscape to men, Roman artists of the Augustan era (Pompellean Third Style) used landscape to enlarge the significance of the subject matter represented. Mythological landscape painting is a distinctly Augustan creation, and the practice seems to have attracted poets as well as painters. Mural panels where the tiny figures are dwarfed

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by the massive landscapes, frequently recall the art of the miniaturist in the book rolls, both mythological picture books and sacral idyllic picture books; but they are also reminiscent of stage settings. Schefold believes that Roman landscape painting drew on Hellenistic miniatures and stage sets; the Roman achievement, as so often, lies in the monumental synthesis of the two elements.

#### Other Recent Articles

E. Badian, "Ancient Alexandria," *History Today* 10 (1960) 779-787, reviews the history of Alexandria, from the foundation through Cleopatra VII, and emphasises the city as a splendid focus of the Hellenistic-Roman world.

Patrick Bruun, "The Battle of the Milvian Bridge: The Date Reconsidered," *Hermes* 88 (1960) 361-370, argues from literary and numismatic evidence that the date of Constantine's victory over Maxentius belongs to 311 A.D.

A. Dalzell, "Some Recent Work on the Text of Lucretius," *The Phoenix* 14 (1960) 96-105, a summary of recent approaches to the problems of the Lucretian text.

Ernst Doblhofer, "Ovidius Urbanus: Eine Studie zum Humor in Ovids Metamorphosen," *Philologus* 104 (1960) 63-91, gives a keen, suggestive study of Ovid's particular brand of humor.

Ulrich Fleischer, "Musentempel und Octavianeherrschung des Vergil im Proömium zum dritten Buche der Georgica," *Hermes* 88 (1960) 280-331.

Peter Green, "Imperial Caesar," *History Today* 10 (1960) 678-685, treats the career of Julius Caesar and his legend, which has proved a malign influence on subsequent ages.

John A. Hanson, "Plautus as a Source Book for Roman Religion," *TAPA* 90 (1959) 48-101.

Walter J. Ong, "Latin and the Social Fabric," *Yale Review* 50 (1960) 18-31, examines the role which Latin has played in Western culture, its one-time monopoly in formal education, the study of the Latin language as a Renaissance puberty rite, and, until the late 19th century, the sexual exclusiveness of Latin as a language for communication between males.

Konrad Schauenburg, "Aeneas und Rom," *Gymnasium* 67 (1960) 176-191, a valuable concise account of Aeneas representations in art, particularly Greek vase painting, with 12 plates.

J. H. Waszink, "Tradition and Personal Achievement in Early Latin Literature," *Mnemosyne* 13 (1960) 16-33.

Dietmar Wiegand, "Die Natur bei Vergil und Horaz: Bibliographie für die Jahre 1920-1959," *Gymnasium* 67 (1960) 344-358, a useful compilation of articles on references to nature and nature symbolism in the poetry of Vergil and Horace.

Ernst Zinn, "Elemente des Humors in augusteischer Dichtung," *Gymnasium* 67 (1960) 41-56, 152-155, cites examples of humor, popular and intellectual, in the Augustan poets.

A. G. MC KAY

MCMASTER UNIVERSITY, HAMILTON, ONTARIO

## CLASSICS MAKES THE NEWS

King Gustav Adolf of Sweden, an ardent archaeologist, recently made world news when he declared that the Greeks and Etruscans had actively exchanged goods in the fifth century B.C. King Gustav has participated in important discoveries concerning Etruscan and pre-historic cultures. The Swedish-Italian excavations began in 1955 at San Giovanale di Blera, about fifty miles north of Rome. The King has spent a month annually for the last five years at the excavations.

An ancient wall from the reign of Constantine was recently discovered during repairs at the Latin Church Monastery near the Church of the Holy Sepulcher in Jerusalem. The discovery was reported by Archbishop Alberto Gori, Latin Rite Patriarch of Jerusalem, and the find was turned over to French archaeological authorities.

The *Catholic Journalist* carried this story in its November 1960 issue. While the latest baseball season was still in progress, the *Pittsburgh Catholic*, a diocesan weekly, cheered the local team on to victory with the city's battle cry "Beat 'em, Bucs." But the editors apparently still felt the influence of the Liturgical Conference recently concluded in that city, because a page one box urged the National League Champions: "Vincete eos, Piratae." (Happy to say, the grammar proved no deterrent, as we now know, to the all-conquering local heroes.)

Says Nicholas Martis, Minister of Industry for Greece, "We believe that Greece is on the threshold of a new deal in picture making. We are going all out to obtain a position in the international market. Remember that just before the war we averaged one feature per year, now we are averaging over seventy annually. Our artists and technicians are ambitious and have talent. They are good linguists and only need the right opportunities. We recognize that experienced foreign directors and producers can be of great help to us. And we are proud of the sun, the stable weather and the scenic backgrounds which we can offer."

More than 400 pupils in the parochial schools of Louisville, Ky., are being guided toward ancient classics. Attending grades five through eight, the children have their own *Great Books* program as an extra-curricular activity. Included in their list of works are Plato's "Apology" (seventh grade) and Aristotle's "Politics" (eighth grade).

JOHN F. REILLY

LA SALLE MILITARY ACADEMY, OAKDALE, I.I.

## NOTES AND NEWS

The United Chapters of Phi Beta Kappa announce the offer of the Mary Isabel Sibley Fellowship in Greek for 1961-62. Candidates must be unmarried women between 25 and 35 years of age, holders of the doctorate or having fulfilled all requirements for the doctorate except the dissertation. Eligibility is not restricted to members of Phi Beta Kappa. Application forms, returnable by Feb. 1, 1961, and further information, may be obtained from the Mary Isabel Sibley Fellowship Committee, 1811 Q. St., N.W., Washington 9, D.C.

The American School of Classical Studies at Athens announces the offer of the T. D. Seymour and J. W. White Fellowships with stipends of \$2000 for the study of classical languages, classical literature, ancient history, or archaeology for 1961-62. Candidates must have completed one year of graduate study, but may not have completed work for the doctorate, before the term of the fellowship starts. Award is made on the basis of applications, recommendations, and examinations to be held Feb. 10-11, 1961. Applications must be sent to Prof.

### CAAS SUMMER WORKSHOP

The Latin Workshop held at Western Maryland College with the cooperation of The Classical Association of the Atlantic States will meet this year June 26 - July 14. The association is making three fifty dollar scholarships available for members of CAAS, and requests for application forms should be sent to the chairman of the scholarship committee, Miss M. Corinne Rosebrook, Sidwell Friends School, 3825 Wisconsin Ave., N.W., Washington 16, D.C. Participation in the Workshop carries three hours graduate credit.

A new emphasis in the program this year is instruction in the operation and use of a language laboratory by Latin teachers. Teachers will have an opportunity to develop tapes suitable for use in their own particular school situations. Teachers who have previously attended a Latin Workshop program may enroll for specific concentration on the use of a language laboratory.

Teachers who wish to earn six hours credit in a summer and can attend a full session June 22 to July 26 may take the Latin Workshop program plus a new course in Classical Civilization and Ideas. This course concentrates on ideas of the Greeks and Romans which have influenced our western tradition, presented in the context of Greek and Roman history. The course will be particularly oriented to classical ideas, but will deal with the readings as literature and will consider Greek and Roman art.

Visiting professor in the program is Mrs. Margaret Forbes of the University of Minnesota, who taught in last summer's workshop. Mrs. Forbes has had experience in both secondary and university teaching, and has taught in Latin Workshop programs at various universities, including Michigan, Minnesota, Wisconsin, and St. Louis. She is co-author of the revision of the *Using Latin* series of Latin texts now in preparation and has had extensive experience in the development and use of newer methods in Latin instruction.

A formal brochure describing the program will be available about February 1, but inquiries will be welcomed at any time. Address: Prof. W. R. Ridington, Western Maryland College, Westminster, Md.

Gertrude Smith, University of Chicago, 1050 E. 59th St., Chicago 37, Ill., by Jan. 15, 1961.

The University of Michigan announces the offer of several graduate fellowships in classical studies with stipends of from \$250 to \$1900, plus tuition, for the year 1961-62. Application forms, returnable Feb. 1, 1961, may be obtained from the Dean, Graduate School, Rackham Bldg., Ann Arbor, Mich.

The Eta Sigma Phi Fraternity announces the offer of two summer scholarships for the summer of 1961, to the American Academy in Rome (stipend \$350), and to the American School of Classical Studies at Athens (stipend \$300), with remission of tuition in each case by the respective schools. Six hours of credit may be earned at either session. Eligible are Eta Sigma Phi alumni who will have received the bachelor's degree between Jan. 1, 1956, and June 1961, and who have not yet received the doctorate. Applications, with supporting documents, must be submitted to Prof. G. W. Regenos, Dept. of Classical Languages, Tulane University, New Orleans 18, La., by Jan. 31, 1961.

### CALENDAR OF EVENTS

Jan. 15. American School of Classical Studies at Athens: scholarships and fellowships; see above and p. 32 (Oct.). Harvard Law School: fellowships; see p. 106 (Dec.).

Jan. 31. Eta Sigma Phi: scholarships; see above.

Feb. 1. Phi Beta Kappa, University of Michigan: fellowships; see above.

Feb. 4. New York Classical Club, at Columbia University; speaker: Prof. R. S. Young, University of Pennsylvania, on "Gordon and Greece"; for details, please consult Prof. S. A. Akelasek, Sec.-Treas., St. John's University, Brooklyn, N.Y.

Apr. 28-29. CAAS Spring Meeting, New York City.

## BOOKS RECEIVED

ABRAHAMSON, ERNST (†). *The Adventures of Odysseus: Literary Studies*. St. Louis: Washington University Studies, 1960. Pp. 75; frontispiece. \$2.00.

Contents: *The Adventures of Odysseus*; Herodotus' Portrait of Xerxes; Euripides' Tragedy of Hecuba; The Adventures of Aeneas; *Les Faits de Pantagruel* and *La Vie de Gargantua*; The Giant Symbolism in Rabelais' *Gargantua*; Racine's *Remarques sur l'Odyssée d'Homère*; Contemporary French Plays from Ancient Sources: Anouilh's *Antigone*, Sartre's *Les Mouches*; Cocteau's *La Machine Infernale* and Sophocles' *Oedipus Rex*.

BOULANGER, ANDRÉ, and PIERRE WUILLEUMIER (edd., tr.). *Cicéron, Discours*. Tome XIX: *Philippiques I à IV*. ("Collection des Universités de France, publiée sous le patronage de l'Association Guillaume Budé.") Paris: Société d'Édition "Les Belles Lettres," 1959. Pp. 202. Fr. 9.

DUDLEY, DONALD R. *The Civilization of Rome*. ("A Mentor Book," MD308.) New York: New American Library, 1960. Pp. 256; 16 pages of ill. (29 figs.), 4 maps. \$0.50.

GOODRICH, NORMA LORRE. *The Ancient Myths*. ("A Mentor Book," MD313.) New York: New American Library, 1960. Pp. 256; 5 ill., 4 supplementary charts, 5 maps. \$0.50.

- GREIFENHAGEN, ADOLF. *Antike Kunstwerke*. Berlin: Walter de Gruyter & Co., 1960. Pp. v, 46; 100 plates (142 figs.). DM 28.50.  
Rev. in this issue by K. T. Erim.
- VAN GRONINGEN, B. A. (ed.). *Menander, Dyskolos*. Met inleiding en commentaar. ("Griekse en Latijnse Schrijvers met Aantekeningen," 66.) Leiden: E. J. Brill, 1960. Pp. xxii, 59. Hfl. 4.
- HACKFORTH, R. (tr.). *Plato's Phaedo*. With Introduction and Commentary. ("Library of Liberal Arts," 120.) New York: Liberal Arts Press, (1960). Pp. x, 200. \$1.25.  
Orig. publ. 1955, by Cambridge University Press; rev. *AJP* 78 (1957) 321-325 (T. G. Rosenmeyer).
- HANSLIK, RUDOLPHUS (ed.). *Benedicti Regula*. ("Corpus Scriptorum Ecclesiasticorum Latinorum," 75.) Vienna: Holder-Pichler-Tempsky, 1960. Pp. lxxv, 376. öS 350 (DM 58; \$14.00).
- KAHLE, PAUL E. *The Cairo Geniza*. 2nd ed. New York: Frederick A. Praeger, 1960. Pp. xiv, 370; 10 plates. \$8.50.  
On the Hebrew Bible; orig. publ. 1947, by the British Academy.
- LATTE, KURT. *Römische Religionsgeschichte*. ("Handbuch der Altertumswissenschaft," 5. Abt., 4. Teil.) Munich: C. H. Beck'sche Verlagsbuchhandlung, 1960. Pp. xvi, 443; 16 plates. DM 38.50 (cloth), 34 (paper).
- LLOYD-JONES, H. (ed.). *Menandri Dyscolus*. ("Scriptorium Classicorum Bibliotheca Oxoniensis.") Oxford: Clarendon Press; New York: Oxford University Press, 1960. Pp. xii, 84. \$2.40.
- MATTINGLY, HAROLD. *Roman Coins: From the Earliest Times to the Fall of the Western Empire*. 2d ed., revised and reset. Chicago: Quadrangle Books, 1960. Pp. xiii, 303; 64 plates. \$12.50.  
Orig. publ. 1928. "... my publishers have ... allowed me to undertake a real revision, not merely to tinker with the text of the first edition." (Preface, p. ix.)
- METZGER, BRUCE M. (ed.). *Index to Periodical Literature on the Apostle Paul*. ("New Testament Tools and Studies," 1.) Grand Rapids, Mich.: Wm. B. Eerdmans Publishing Co., 1960. Pp. xv, 183. \$4.00.
- OAKESHOTT, WALTER. *Classical Inspiration in Medieval Art*. (Rhind Lectures for 1956.) New York: Frederick A. Praeger, 1960. Pp. ix, 147; 143 plates. \$20.00.
- REICHE, HARALD A. T. *Empedocles' Mixture, Eudoxan Astronomy and Aristotle's Connate Pneuma*. With an Appendix, "General Because First," A Presocratic Motif in Aristotle's Theology. Amsterdam: Adolf M. Hakkert, 1960. Pp. 148. Hfl. 18.
- RICHTER, GISELA M. A. *Greek Portraits, III: How Were Likenesses Transmitted in Ancient Times? Small Portraits and Near-Portraits in Terracotta, Greek and Roman*. ("Collection Latomus," 48.) Brussels-Berchem: Latomus - Revue d'Etudes Latines, 1960. Pp. 60; 50 plates (230 figs.). 150 Fr. B.
- ROUSE, W. H. D. (tr.). *Great Dialogues of Plato*. Edited by ERIC H. WARMINGTON and PHILIP G. ROUSE. ("A Mentor Book," MT302.) New York: New American Library, 1960. Pp. 525. \$0.75.  
Orig. publ. 1956. *Ion, Meno, Symposium, Republic, Apology, Crito, Phaedo*.
- SANDARS, N. K. (tr.). *The Epic of Gilgamesh*. ("Penguin Classics," L100.) Baltimore, Md.: Penguin Books, 1960. Pp. 128; map. \$0.95.
- SATTLER, PETER. *Augustus und der Senat*. Untersuchungen zur römischen Innenpolitik zwischen 30 und 17 vor Christus. Göttingen: Vandenhoeck & Ruprecht, 1960. Pp. 109. DM 9.80.
- SCHODER, RAYMOND V., S. J. *Italian is Easy If You Know Latin*. Oxford, Ohio: American Classical League, 1960. Pp. iv, 26. \$0.50.
- SCHODER, RAYMOND V., S. J. *Masterpieces of Greek Art*. Greenwich, Conn.: New York Graphic Society, 1960. Pp. viii, 19; 96 color plates with text on facing page, frontispiece. \$12.50.
- SCHWARTZ, J. *Pseudo-Hesiodica: Recherches sur la composition, la diffusion et la disparition ancienne d'oeuvres attribuées à Hésiode*. Leiden: E. J. Brill, 1960. Pp. 662; 3 plates. Hfl. 35.
- SEDGWICK, W. B. (ed.). *Plautus, Amphitruo*. With Introduction and Notes. Manchester: Manchester University Press, 1960. Pp. vi, 138. 10s 6d (\$2.00). (Distrib. in U.S.A. by Barnes & Noble, Inc., 105 Fifth Ave., N.Y.C.)
- DE SÉLINCOURT, AUBREY (tr.). *Livy, The Early History of Rome*. Books I-V of *The History of Rome from its Foundation*. ("Penguin Classics," L104.) Baltimore, Md.: Penguin Books, 1960. Pp. 388. \$1.25.
- SHOREY, PAUL, and GORDON J. LAING (edd.). *Horace, Odes and Epodes*. With Introduction and Notes. ("The Students' Series of Latin Classics," "University of Pittsburgh Chapter of Phi Beta Kappa Series in the Humanities.") Chicago, New York, Boston: Benj. H. Sanborn & Co., 1960. Pp. xxxvii, 514. \$3.50. (Distrib. by University of Pittsburgh Press.)  
Orig. publ. 1898, rev. 1910; facsimile reprint 1960. [See the "Progress Report" of the A.P.A. Committee on Greek and Latin College Textbooks, by Prof. W. H. Stahl et al., *CW* 54 (1960-61) 84, 104f., for other projected reprints and new texts. — Ed.]
- SYME, RONALD. *The Roman Revolution*. ("Oxford Paperbacks," 1.) New York: Oxford University Press, 1960. Pp. xii, 580. \$3.95.  
Orig. publ. 1939; rev. *CW* 34 (1940-41) 18f. (W. L. Wannemacher).
- THIERFELDER, HELMUT. *Die Geschwisterehe im hellenistisch-römischen Ägypten*. ("Fontes et Commentationes. Schriftenreihe des Instituts für Epigraphik an der Universität Münster," 1.) Münster: Verlag Aschendorff, 1960. Pp. 102. DM 9.50.  
Rev. in this issue by L. H. Feldman.
- USSHER, R. G. (ed.). *The Characters of Theophrastus*. With Introduction, Commentary and Index. London: Macmillan & Co. Ltd.; New York: St Martin's Press, 1960. Pp. xiv, 296. \$8.00.
- VON VACANO, OTTO-WILHELM. *The Etruscans in the Ancient World*. Translated by SHEILA ANN OULVIE. New York: St Martin's Press, 1960. Pp. xii, 195; 16 plates, 38 figs. in text. \$6.50.
- WEINBERG, SAUL S. *Corinth. Results of Excavations Conducted by The American School of Classical Studies at Athens*. Vol. I, Pt. V: *The Southeast Building; The Twin Basilicas; The Mosaic House*. Princeton, N.J.: American School of Classical Studies at Athens, 1960. Pp. xviii, 128; 57 plates, 10 plans, 29 figs. in text. \$12.50.  
Rev. in this issue by R. L. Scranton.
- WUILLEUMIER, PIERRE (ed., tr.). *Cicéron, Discours*. Tome XX: *Philippiques V à XIV*. ("Collection des Universités de France, publiée sous le patronage de l'Association Guillaume Budé.") Paris: Société d'Édition "Les Belles Lettres," 1960. Pp. 287. Fr. 15.

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